

# Rejectamenta

*Selected contemporary creators' use of rejectamenta:  
an exploration of contexts (location, selection and collation)*

*Emma Powell*

This thesis is being submitted in partial fulfilment of the requirements of  
Kingston University for a Doctorate in Philosophy

*June 2009*

## *Abstract*

This research looks at the location, selection / rejection and collation habits of 108 creative practitioners. All use 'rejectamenta' – any discarded item with the potential for creative reuse. The previously little used term, 'rejectamenta', was introduced to this group and their reaction to it was recorded.

Data relating to the practitioners' rejectamenta habits was gathered via an on-line questionnaire located at *www.rejectamenta.com*. The questionnaire generated quantitative and qualitative data; selected aspects of which were applied to a diagrammatic Rejectamenta Audit Trail.

The Rejectamenta Audit Trail plots the collection and use of rejectamenta. It is presented as one of the key aspects of the research and can now be tested with other rejectamenta users. Through the Rejectamenta Audit Trail a practitioner can gain revealing information about instinctive habits that are rarely analysed.

Rejectamenta users can compare themselves to the Average Rejectamenta Audit Trail or to the Rejectamenta Audit Trail of individual respondents. Individual Respondent Profiles act as mini case studies covering questionnaire data and photographs of individual's rejectamenta collections and workspaces.

The author has also pursued her own visual practice encompassing prints, artist's books, badges and collage. This has been placed in the public domain via websites, publications and exhibitions. The author's own behaviour was also mapped using the Rejectamenta Audit Trail. A hybrid, multi-method approach was used, allowing the practice-led and practice-based aspects to inform each other in an iterative and reflective process. The author's 10 visual diaries, discussed in Chapter 5, are a physical embodiment of this.

Conclusions reflecting on the four research questions – the term rejectamenta and the sourcing, collation and use of rejectamenta – are drawn. The dialogue between the author and respondents, order from chaos, and 'collectors' are also discussed. Limitations and future possibilities for the research and practical work are also identified.

# Contents

<i>Abstract</i>	<i>i</i>
<i>List of figures</i>	<i>iv</i>
<i>List of tables</i>	<i>vi</i>
<i>List of appendices</i>	<i>vii</i>
<b>Chapter 1 Introduction</b>	<b>1</b>
1.1 Preface	1
1.2 Overall Research Aim	2
1.3 Research Questions	2
1.4 Research Objectives	2
1.5 Summary of this thesis	3
1.6 Design research context	4
1.7 Situating the field of study	6
1.8 Introducing 'rejectamenta'	7
1.9 Links with the visual practice	9
<b>Chapter 2 Literature and Practice Review</b>	<b>13</b>
2.1 Introduction	13
2.2 Summary of main texts	13
2.3 Brief historical perspective	15
2.4 Recyclia	16
2.5 Waste	16
2.6 Creative practitioners	20
2.7 Using rejectamenta	27
2.8 Chapter Summary	31
<b>Chapter 3 Methodology and Research Methods</b>	<b>32</b>
3.1 Introduction	32
3.2 Methodologies applied to the research	32
3.3 Theoretical Perspective – as applied to the survey	35
3.4 Context	35
3.5 Methods	38
3.6 Chapter Summary	64
<b>Chapter 4 Final Questionnaire Data and Analysis</b>	<b>65</b>
4.1 Introduction	65
4.2 Analysing the Data	66

4.3	Data From Final Questionnaire Questions	67
4.5	Verification of the Rejectamenta Audit Trail (RAT)	78
4.6	Individual Respondent Profiles	82
4.7	Summary: Individual Respondent Profiles	104
4.8	Chapter Summary	106
<b>Chapter 5 Visual Work</b>		<b>107</b>
5.1	Introduction to visual work	107
5.2	Participating in the on-line questionnaire	114
5.3	Influences and inspirations	119
5.4	Collecting rejectamenta	120
5.5	Processes: using / recording rejectamenta	128
5.6	Outcomes	132
5.7	Publications and exhibitions	140
5.8	Chapter Summary	143
<b>Chapter 6 Conclusions</b>		<b>145</b>
6.1	Conclusions relating to the five research questions	145
6.2	Dialogue with respondents	148
6.3	My visual work	148
6.2	Points of interest	148
6.4	Collections	150
6.5	Limitations	150
6.6	Future research	151
6.7	Closure	152
<b>References</b>		<b>153</b>
<b>Bibliography</b>		<b>160</b>



## List of Figures

Figure 1.1	Gower beach detritus	2
Figure 1.2	Northumberland beach detritus	2
Figure 1.3	Sited diagram	7
Figure 1.4	Gantt Diagram showing written and visual activity throughout the whole period of the PhD study (2001 – 2009)	8
Figure 2.1	My practice according to Weintraub's categorisation	22
Figure 3.1	The multi-method approach to the PhD study	33
Figure 3.2	Questionnaire development process	42
Figure 3.3	Coding categories: Question 13	48
Figure 3.4	Coding categories: Question 14	50
Figure 3.5	Coding Categories Question 15	51
Figure 3.6	Pilot Rejectamenta Audit Trail Showing the generic location, type of rejectamenta, selection decisions, collation and use of rejectamenta	54
Figure 3.7	Rejectamenta Audit Trail – BB Showing the generic location, type of rejectamenta, selection decisions, collation and use of rejectamenta	55
Figure 3.8	BB Photographs 1–6	58
Figure 3.9	BB Photographs 7–12	59
Figure 3.10	LAF Photographs 1–8	60
Figure 3.11	AB Photographs 1–6	61
Figure 3.12	DB Photographs 1–5	63
Figure 3.13	SB Photograph 1	64
Figure 4.1	Final Rejectamenta Audit Trail	80
Figure 4.2	Average Rejectamenta User Profile	81
Figure 4.3	JM Photographs 1–7	84
Figure 4.4	JM's Rejectamenta Audit Trail	85
Figure 4.5	GD Photographs 1–4	87
Figure 4.6	GD's Rejectamenta Audit Trail	88
Figure 4.7	DVE Photographs 1–5	90
Figure 4.8	DVE's Rejectamenta Audit Trail	91
Figure 4.9	RW Photographs 1–5	93
Figure 4.10	RW's Rejectamenta Audit Trail	94
Figure 4.11	MB Photographs 1–6	96
Figure 4.12	MB's Rejectamenta Audit Trail	97
Figure 4.13	DM Photographs 1–5	99

Figure 4.14	DM's Rejectamenta Audit Trail	100
Figure 4.15	JMS Photographs 1-3	102
Figure 4.16	JMS's Rejectamenta Audit Trail	103
Figure 5.1	Visual Work Overview	110
Figure 5.2	Key research texts map	111
Figure 5.3	Key practice texts map	112
Figure 5.4	EP's Rejectamenta Audit Trail	115
Figure 5.5	EP Photographs 1-6: Rejectamenta in various storage units	118
Figure 5.6	EP Photographs 7-8: Filed rejectamenta	118
Figure 5.7	EP Photographs 9-10: <i>re:use</i> books and a final Rejectamenta Resource book	119
Figure 5.8	EP Photograph 11: Electrical components	120
Figure 5.9	EP Photograph 12: Recycling pile at home	121
Figure 5.10	EP Photograph 13: Label from a teabag	122
Figure 5.11	EP Photograph 14: Stored rejectamenta	123
Figure 5.12	EP Photograph 15: Artwork for screenprinting	123
Figure 5.13	EP Photograph 16: Barcode	127
Figure 5.14	EP Photograph 17: Rejectamenta storage book	127
Figure 5.15	EP Photographs 18-22: Microscope details	128
Figure 5.16	EP Photographs 23-26: Digital manipulation	129
Figure 5.17	EP Photographs 27-29: Cyanotype experiments	130
Figure 5.18	EP Photographs 30-32: Solarplate experiments	130
Figure 5.19	EP Photograph 33: Lazertran photo-etch experiments	131
Figure 5.20	EP Photograph 34: Final screenprint for <i>Rejectamenta</i> series	131
Figure 5.21	EP Photographs 35-40: Spreads from various visual diaries	132
Figure 5.22	EP Photographs 41-42: Rejectamenta: from source to final storage	133
Figure 5.23	EP Photographs 43-46: Assorted final books	133
Figure 5.24	EP Photograph 47: <i>Meeting in the Middle</i> catalogue	134
Figure 5.25	EP Photographs 48-51: <i>Full Circle</i> and <i>re:</i> catalogues	134
Figure 5.26	EP Photograph 52: Print from <i>dots</i> series	135
Figure 5.27	EP Photographs 53-55: Assorted badges	135
Figure 5.28	EP Photographs 56-58: Circular collage	136
Figure 5.29	EP Photographs 59-60: Solar screenprinting mesh	136
Figure 5.30	EP Photographs 61-62:a Rejectamenta Resource book	137
Figure 5.31	EP Photograph 63: <i>re:use</i> pocket books	138
Figure 5.32	EP Photograph 64: <i>closure</i> pocket book trials	138
Figure 5.33	EP Photograph 65-67: Final rejectamenta collection	139
Figure 5.34	EP Photograph 68-70: diy sheet	139
Figure 5.35	EP Photograph 71-72: Exhibition visitor book comments	141
Figure 5.36	<a href="http://www.rejectamenta.com">www.rejectamenta.com</a> homepage	142
Figure 5.37	<a href="http://www.weloveyourbooks.com">www.weloveyourbooks.com</a> homepage	143

## *List of Tables*

Table 3.1	Pre- and self-selected respondents in pilot	45
Table 3.2	Pilot questionnaire summary	46
Table 3.3	Coding categories: Comparisons	52
Table 4.1	Question-by-question summaries	68
Table 4.2	Pilot / Final questionnaires' data comparison	73
Table 4.3	Final coding categories	76
Table 4.4	Coding categories frequency, keywords and definitions	77
Table 4.5	Individual Respondent Profiles similarities and differences	105

## *List of Appendices*

Appendix 1.1	Glossary	A-1
Appendix 3.1	Sources for contacts	A-9
Appendix 3.2	Pilot data summary	A-11
Appendix 3.3	Changes from pilot	A-32
Appendix 3.4	Pilot open questions' data	A-36
Appendix 4.1	Questionnaire format on website	A-43
Appendix 4.2	Respondent timescale	A-50
Appendix 4.3	Coded text – all respondents	A-52
Appendix 4.4	Specific respondents' coded text	A-73
Appendix 4.5	Rejectamenta Audit Trails [all]	A-76
Appendix 5.1	Visual timeline 2001 – 2009	A-85
Appendix 5.2	EP Questionnaire Data	A-93
Appendix 5.3	Initial rejectamenta	A-95
Appendix 5.4	Microscope images	A-98
Appendix 5.5	Print tests	A-114
Appendix 5.6	Visual diaries	A-116
Appendix 5.7	Books	A-125
Appendix 5.8	Posters	A-129
Appendix 5.9	Final prints	A-134
Appendix 5.10	Badges	A-135
Appendix 5.11	Circular collages	A-136
Appendix 5.12	Final visual work	A-140
Appendix 5.13	External outcomes	A-141
Appendix 5.14	Publications featuring author's work	A-149
Appendix 5.15	Comments left on PhD website	A-150
Appendix 5.16	Comments on author's work	A-152

# Chapter 1 Introduction

## *Glossary of terms*

To avoid the need for explanations, throughout the entire text, summarised descriptions of key terms are included in the full glossary at the end of this document (Appendix 1.1).

### 1.1 Preface

For as long as I can remember I have been interested in collecting pieces of ‘worthless’ rubbish or picking up interesting natural forms. This research is an attempt to rationalise and legitimise my creative process and it is an investigation into the rubbish collecting habits of others.

Two memories stick in my mind from my childhood. I am six years old and am fascinated watching an episode of the 1970s BBC1 children’s television programme ‘Fingerbobs’. A crow is trying to drink water out of a container but the level is too low and its beak is too big. To raise the water level it carefully selects the best pebbles, which just happen to be lying around, and drops them in to the water. Finally the water is high enough to drink it. The container is full of wet, smooth pebbles glistening in the studio lights. I am enthralled!

The second memory is of sitting on Aldeburgh beach, in Suffolk, at a similar age. I am searching for little pieces of ‘treasure’. The finest items were tiny, smooth, warm-orange ‘jewels’. If I was lucky these pieces of amber contained glimpses of the past – in the form of captured, ancient insects. Other, less ‘precious’, colourful stones were also collected. On returning home everything was categorised, according to colour and texture, and stored in small tins. This collating activity went so far as to separate pebbles of differing tints of a colour. These sub-groups were then ordered together in a larger box that displayed a systematic progression of colour changes – white, cream, yellow, orange and brown. A few of the most special ‘finds’ were kept out on display and some were even polished in a friend’s polishing machine. These polished pebbles had the glistening appeal seen in the Fingerbobs’ crow episode.

Fast forward nearly four decades and I am on a beach, bent double, scouring the tide-line. I am searching for circular pieces of plastic rubbish. As with the amber these tiny objects instill in me the excitement of the treasure-hunt. Will I find enough items? Will they encompass a full range of colours? Where have the pieces come from and is any of their history revealed in their patina? Some objects are instantly pocketed, others picked up and discarded and others ignored completely. On returning back home, the objects are categorised and sorted – ready for future use. Some pieces are kept out on display or instantly used. In pride of place in our campervan is a worn and broken plastic beard with moustache (see Figure 1.1) found on our favourite Gower beach (2002). It hints at its own past but also reminds us of our own – its fixed smile instantly provoking a positive response and inviting interaction. Recently the beard has been joined

by a matching pair of plastic glasses with eyebrows (see Figure 1.2) – found in a sand dune in Northumberland (2008). The angle of the eyebrows suggests a constant state of surprise. What histories do these items contain, what activities have they participated in, and where are they from?



Figure 1.1 Gower beach detritus



Figure 1.2 Northumberland beach detritus

Time has passed but my process is still the same. I am driven by a need to collect seemingly inconsequential objects to inspire my creative practice. Look and find, select or reject, then categorise, store, display and use. This PhD study explores an instinctive process that is somehow fused into my personality. It looks at my own visual practice and that of other creative practitioners who have a similar passion for collecting and using rejectamenta. As the reflective practitioner Gillie Bolton, states “writing gives validity, form and coherence over time and space, as well as aesthetic illumination” (2003:xv). This study does this by providing an insight into my own, and others’, creative use of rejectamenta.

## 1.2 Overall Research Aim

The PhD research aims to introduce the term ‘rejectamenta’ and investigate how selected practitioners, including myself, locate, select / reject, collate and use rejectamenta as part of their creative practice.

## 1.3 Research Questions

This overall aim can be split down in to five research questions:

1. How do the selected creative practitioners respond to the term ‘rejectamenta’?
2. How do the selected creative practitioners locate rejectamenta?
3. How do the selected creative practitioners select / reject rejectamenta?
4. How do the selected creative practitioners collate their rejectamenta?
5. How do the selected creative practitioners use their rejectamenta?

## 1.4 Research Objectives

To explore these five research questions eight research objectives have been established:

1. to identify a ‘community’ of users of rejectamenta and introduce to them the use of the term ‘rejectamenta’. This will be through initial practitioner research and the on-line questionnaire. This relates to Research Question 1.

2. to identify and categorise how a selection of creative practitioners locate, select / reject, collate and use rejectamenta. This will be through an in-depth exploration of their self-reported collecting methods, including their behavioural activities and attitudes towards rejectamenta, via an online questionnaire. This relates to Research Questions 1–5.
3. to identify a collective Rejectamenta Audit Trail – the tracking of rejectamenta from initial ‘find’ to the type of final creative visual outcome. This is initially identified in Chapter 3 and refined in Chapter 4. Individual Rejectamenta Audit Trails, based on the data collected from specific respondents, are also included. This relates to Research Questions 2–5.
4. to identify individual profiles of a range of creative users of rejectamenta through data collected from the pilot and final questionnaire. These profiles are presented in Chapters 3 and 4. This relates to Research Questions 1–5.
5. to present the findings from the questionnaire and subsequent conclusions back to the participants for feedback.
6. to identify and visually explore the author’s own working methods, practices and visual outcomes relating to the creative use of rejectamenta. This is investigated in Chapter 5. This relates to Research Questions 2–5.
7. to produce a variety of visual outcomes to be presented in the public domain. These are identified in Chapter 5.
8. to identify the links between the written research and the author’s visual practice. This is initially identified in the Introduction and explored further in Chapter 5.

## 1.5 Summary of this thesis

This predominantly practice-led PhD is based on the creative re-use of ‘rejectamenta’. This is a term I have re-appropriated and applied to any item, whether it is natural or manufactured, that has entered the waste cycle by being discarded, with the potential to be creatively reused. The purpose of the study is to find out how selected current practitioners engage with rejectamenta.

### 1.5.1 Chapter summaries

This thesis is divided into six chapters with an accompanying set of appendices.

Chapter 1 introduces the term ‘rejectamenta’ and provides an introduction to the whole study.

Chapter 2 provides a brief summary of relevant literature, practice and other sources. It covers the context of rejectamenta, changing attitudes to waste, visual practitioners who use rejectamenta, and the main motives for using rejectamenta. This chapter identifies that little has been written about the actual process of collecting and collating rejectamenta. Most texts concerned with practitioners who use rejectamenta concentrate on the visual outcomes and/or the reasons behind using rejectamenta. They are split between investigating artisans, outsider artists and Western practitioners.

Chapter 3 explains the methodology and research methods used in the study. This predominantly covers a survey-based methodological approach using an on-line questionnaire. This chapter summarises the research process through the implementation of the trial, pilot and final questionnaire. The term 'rejectamenta' has been introduced to relevant practitioners via the questionnaire. Fifteen respondents participated in the pilot questionnaire and five were used to generate Individual Respondent Profiles that explore their rejectamenta collecting habits in more depth. An initial Rejectamenta Audit Trail is presented – based on the findings from the pilot questionnaire. The Rejectamenta Audit Trail is a visual summary of the rejectamenta collecting process. It is tested and adapted in the following chapter by using the final questionnaire data.

Chapter 4 presents and analyses the data gathered from the final questionnaire. The data gathered from the pilot and final questionnaire was analysed through coding practices. Using this method, a final Rejectamenta Audit Trail was generated presenting the location, selection, rejection, collation and use of rejectamenta. The final questionnaire consisted of 21 questions. Four of these were 'open' questions (allowing for personal comments), seven were 'closed' questions (with multiple-choice answers), and nine were a mixture of the two. 92 respondents participated in the final questionnaire and seven were used to generate more detailed Individual Respondent Profiles. Where applicable comparisons, and points of diversion, are made with the pilot questionnaire findings.

Chapter 5 describes and analyses the 'micro' and 'macro' aspects of my visual work. This has been undertaken as the 'practice' element of the PhD that developed alongside the data-based research. It includes printmaking, bookmaking, badge making, collage and digital experimentation – all based around the collection and use of rejectamenta. This has culminated in a range of exhibited artists' books and a two-part final visual conclusion – ten *Rejectamenta Resource Packs* and a five part *Rejectamenta Collection*. The *Rejectamenta Resource Packs* each contain a differently themed collection of rejectamenta and the *Rejectamenta Collection* visually summarises selected aspects of the body of visual work through a series of small, folded booklets.

Additional key texts are integrated into this chapter to supplement those discussed in Chapter 2. My own responses to the on-line questionnaire and their subsequent integration into the *Rejectamenta Audit Trail* are also included. This chapter also covers external outcomes and contexts, including exhibitions and publications.

Chapter 6 concentrates on the conclusions drawn from the study, limitations and recommendations for subsequent research. This includes both the written research and my own visual practice.

## 1.6 Design research context

This research has been carried out within the relatively young context of design research. This is an area that over the last two decades has been trying to define its rationale, approaches and



methodologies. Design researcher Susan Roth states, “Design research is an activity in search of a definition” and “has yet to establish universal standards related to process, presentation and evaluation” (both 1999:18). The research that I have undertaken corroborates her suggestion that “Human-centred qualitative research methods are key to understanding the issues surrounding design” (Roth, 1999:22). This is demonstrated via the use of questionnaires and selected Individual Respondent Profiles. These are discussed in detail in Chapters 3 and 4. The multi-method approach to this study, discussed in more depth in Chapter 3, is also recommended by Roth – “combining research methods creatively is one way to generate new knowledge when working with new media and new design problems” (1999:25).

### 1.6.1 *Practice-based or practice-led?*

It is important to define the type of practice that has occurred within this study. The generic term ‘practice-based’ is often applied to ‘arts’ research but recently discussions have emerged defining a distinction between that which is ‘practice-based’ and ‘practice-led’.

Researcher Linda Candy provides a clear definition of the differences between ‘practice-based’ and ‘practice-led’ research:

“Although practice-based research has become widespread, it has yet to be characterised in a way that has become agreed across the various fields of research where it is in use. To complicate matters further, the terms ‘practice-based’ and ‘practice-led’ are often used interchangeably. In reality, there are two main types of research that have a central practice element and that distinction is summarised here as follows:

If a creative artefact is the basis of the contribution to knowledge, the research is practice-based. If the research leads primarily to new understandings about practice, it is practice-led” (2006:1).

Candy proposes that practice-led research results “in new knowledge that has operational significance for that practice... Such research includes practice as an integral part of its method and often falls within the general area of action research.” (2006:1) This thesis intends to demonstrate the importance of the questionnaire results, with the data providing a basis for new knowledge in the field of study. This has ultimately led to the creation of a model Rejectamenta Audit Trail. As this is where my contribution to knowledge is positioned this indicates that, using the definition above, the research is practice-led. Supporting this is a body of visual work that has emerged alongside the research – this could be seen to be the practice-based aspect to the study but it is also the visual embodiment of the practice-led research. For example, in the final visual conclusion, the ten rejectamenta resource packs are an example of how I collate and display my collections of rejectamenta. These aspects are also explored in the data generated by the questionnaire and discussed in Chapter 5.

Candy also argues the case for a well documented “research process, as well as some form of textual analysis or explanation to support its position and to demonstrate critical reflection” (2006:2). Alongside this she also calls for a “substantial contextualisation of the creative work” (2006:3). These aspects have been demonstrated with the discussion of my own visual practice in Chapter 5, supported by actual artefacts and the production of a range of on-going visual diaries that record the journey that the work has taken.

### 1.6.2 Performative research

Another exponent of practice-led research is Brad Haseman, director of research at Queensland University of Technology, Australia. He proposes that practice-led research should be placed “within an entirely new research paradigm – Performative Research” (2006:1). He states that performative research should be seen as “a third research paradigm...” (2006:7) sitting equally alongside quantitative and qualitative research. For him performative research is the third way that would give art, craft, design and performance researchers their own voice.

Haseman asserts: “Practice-led researchers construct experiential starting points from which practice follows. They tend to ‘dive in’, to commence practising to see what emerges. They acknowledge that what emerges is individualistic and idiosyncratic” (2006:4). The way that my visual outcomes have emerged follows this pattern. Items of rejectamenta are found and selected and then my work is created from them. At the start of the process I don’t know what I will find or what I will do with it.

Haseman also believes it is important that the actual design/art objects are experienced by those appraising the research (2006:4). It is certainly the case that this PhD study demonstrates that the visual outcomes are integral to the whole research process. This is explored in Chapter 5, specifically where my own practice is discussed and the application of my collecting process to the Rejectamenta Audit Trail. In Haseman’s eyes the visual outcome “expresses the research, but in that expression becomes the research itself” (2006:6). It is this he sees as being performative research where “practice is the principal research activity” and the resulting outcomes are “all important representations of research findings in their own right” (2006:7).

As part of performative research Haseman suggests the importance of the “artistic audit” (2006:8). This is reflected in the Literature and Practice Review, Chapter 2, where other practitioners’ work is discussed. This places my own practice into a relevant context. Additionally, my visual influences are cited in Chapters 2 and 5.

## 1.7 Situating the field of study

It is hard to definitively locate this study as the range of respondents’ backgrounds was incredibly diverse, including; book artists, designers, printmakers, set designers, costume makers, sculptors, crafts-people, writers, a librarian, a lawyer and a psychotherapist. The visual work that I have generated has also been extremely varied. If necessary, I would site my work on the shared boundaries of fine art, printmaking, bookmaking and graphic design. The diagram below (Figure 1.3) depicts this position; it is rather like being in the centre of an open flower, taking in inspiration from all sides.

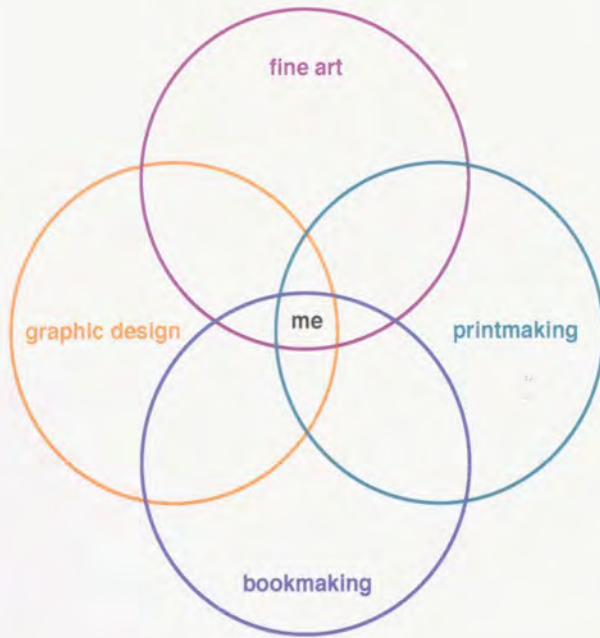


Figure 1.3 Sited diagram

### 1.7.1 Timespan

The PhD was undertaken during the period November 2001 – January 2009. A Gantt diagram, included as Figure 1.4 below, identifies the various key stages of the study. These cover both the written and practical aspects and demonstrate how these have been inter-twined throughout the PhD. This symbiotic relationship is an integral feature of the study.

On a personal note, the study's timespan has been affected by the commencement of a new full-time job part way through the research (2005). This seriously impeded the PhD's progress and also altered the direction of the visual work. Due to practical and professional reasons my work moved away from printmaking and towards bookmaking. Though initially perceived as a threat, this soon became an interesting redirection of the practical aspect of the study. It resulted in the development of skills and a whole new network of contacts. *Rejectamenta* was still the main focus but it was used in new ways – part of the process of order emerging from chaos that underpins the visual work and is discussed in Chapter 5.

## 1.8 Introducing 'rejectamenta'

I have increased the usage of this unusual term by those creative practitioners who responded to the questionnaire. Prior to this study, in 1999, a dictionary search revealed the currently little-used term 'rejectamenta'. This was defined as "Things thrown away" (Webster's Dictionary, 1828). The initial reference was to natural materials but it seemed to be a word that could easily be applied to manufactured objects. As it also contained the term *reject*, it seemed additionally relevant as all recycled, reclaimed, reused and salvaged materials have previously been rejected.

The term *rejectamenta* was adopted and used, in October 2000, for the first exhibition of my MA work. The next exhibition, in April 2001, was named *Rejectamenta*<sup>2</sup> and the May 2006 exhibition of selected pieces of PhD work was titled *Rejectamenta*<sup>3</sup>. The final PhD exhibition (January 2009) is titled *Rejectamenta Resolution*.







Reference to the term *rejectamenta* has been located in the biography of the little-known New York artist Candy Jernigan. In the Introduction the writer Stokes Howell comments about Jernigan's creative process: "I hadn't realized the extent to which she identified with the objects she was collecting and transforming, which she referred to as "*rejectamenta*, objects that have lost their purpose or are disposable"" (Dolphin, 1999:11). Unfortunately, Jernigan died in 1991 but she left a body of work that categorised and displayed often unsavoury items of *rejectamenta*. This included a stuffed rat, dead cockroaches, cigar butts and street-drugs' packaging (Dolphin, 1999). She either physically used the items or represented them through a delicate and loose drawing style. This study could have focused entirely on her work but instead it has an intentionally wider remit covering the working practices of a range of practitioners. This is partly as I wanted to be in direct email contact with the respondents and not reliant on other commentators' 'second-hand' interpretations of artists' working methods. It is ironic that here I am using the term *second-hand* in a negative fashion.

### 1.8.1 *Alternatives to the word 'rejectamenta'*

For the purposes of this study the term *rejectamenta* has been used to describe both natural and manufactured discarded materials. These are all items that have been obtained from the waste cycle with the intention of creative reuse. Manufactured items are more consciously discarded whereas natural objects can be found as part of the natural cycle of renewal eg: animal bones. The term *rejectamenta* is a general one that does not single out a specific aspect or user group. The Literature and Practice Review reveals that the term *recyclia* was used by the anthropologist Corinne Kratz (1995) but with reference only to the re-use of materials by artisans in the Third World. Kratz identified that *recyclia* was used by these artisans as "conditions of poverty assigns *recyclia* to the realm of necessity" (1995:1). I did not want the term I selected to have such a specific interpretation – it needed to be all-encompassing as well as reflecting the ease of accessing found items.

Historically, within the arena of modern art movements, other terms have also been used. This includes found object, *objet trouvé*, *readymade*, *assemblage* and *collage*. However, with all these terms the reused objects are not necessarily always those that have been previously rejected or discarded – they could easily be brand new. My term needed to reflect the provenance of the materials – identifying the fact that they had been discarded. The term *rejectamenta*, as used in the context of this study, applies to 'free' discarded items found on the street or in skips or obtained for minimal cost in the second-hand economy. This decision, to include purchased items, is explored in greater depth in subsequent chapters in relation to respondents' comments.

## 1.9 Links with the visual practice

The written research and practical aspects of the PhD have come together in the following two ways. They are briefly discussed here and in more depth in Chapter 5.

### 1.9.1 *The Rejectamenta Audit Trail*

Firstly, the link occurs with the development of the Rejectamenta Audit Trail. This was constructed using the respondent data from the completed questionnaires. The Rejectamenta Audit Trail highlights how selected respondents locate, select, reject, collate/store and use rejectamenta. In this research more focus has been placed on the contexts of finding rejectamenta rather than on its specific use in the respondents' final creative outcomes. The Rejectamenta Audit Trail is also explored in Chapter 5 using my own personal responses to the questionnaire. This data was generated whilst my practical work was in progress. It describes the visual process and by doing so affects the visual process. What was initially an instinctive method has become one that has been rationalised and communicated to others as part of the practice-led aspect of the study.

### 1.9.2 *The pragmatic bricoleur*

Secondly, there are links between research and practice through the researcher-practitioner/author being a 'bricoleur'. Joe Kincheloe, a qualitative researcher, writes that a "bricoleur, describes a handyman or handywoman who makes use of the tools available to complete a task" (2001:680). This covers both the craft aspects and the implication that there are a range of routes that could be followed. This approach was central to both the written and practical aspects of the study.

The term 'bricoleur' has been used by a number of theorists and has a variety of definitions ranging from the positive to the negative. Most agree that a bricoleur is someone who takes a variety of approaches and implements a range of techniques in order to carry out their research – these can be theoretical or practical. My approach intentionally combined various methods as I believed these to be the most appropriate to tackle the topic. Another researcher would probably take an entirely different path. The negative context of the bricoleur relates to the theft of ideas or approaches. It is the broadly positive definition that is relevant to this study.

The social researcher Michael Crotty (1998) presents an overview of definitions by Claude Levi-Strauss (1966) and Denzin and Lincoln (1994). Crotty states that Levi-Strauss sees a bricoleur as

"a person who makes something new out of a range of materials that had previously made up something different" (1998:50).

This is clearly applicable to a number of aspects of the PhD research – the approach of the creators that this study is based on, the case study of my own practical work, and the general multi-methods approach. Crotty himself describes a bricoleur as being

"a makeshift artisan, armed with a collection of bits and pieces, that were once standard parts of a certain whole but which the bricoleur... now reconceives as parts of a new whole" (1998:50).

This can be directly linked to the reuse of rejectamenta.

Crotty suggests that Levi-Strauss (1966) does not believe that a bricoleur engages in reflexive practice as the subject is "utterly focused" on the object and has no time for self-reflection

(1998:50). To some extent the questionnaire data, gathered from the open questions, supports this focus of the subject (the respondent) on the object (the piece of rejectamenta). However, along with my comments on my own process, the questionnaire also required the respondents to take a more reflective approach. In support of this, in the final questionnaire (Q21) CNA writes “Your questions caused me to think more concretely about my use of rejectamenta.”

Crotty sees a bricoleur as being able to “re-vision” objects by using them for a different purpose (1998:51). The idea of re-visioning relates directly to the visual output produced by myself, and the study’s participants. The qualitative researcher Christine Atha (2004) refers to this in her discussion of the use of found objects. She states that found objects can be used to produce work with “re-invented identities and completely reinvested meanings” (2004:2). She also discusses how the bricoleur can “rework design” through the manipulation of the original object (2004:4). These types of alterations are evident in both my own and respondents’ work.

Qualitative researcher Mary Brennan describes the bricolage that the bricoleur produces as

“a pieced together, close-knit set of practices that provide solutions to a problem in a concrete situation” (2005:6).

Brennan presents the idea that the bricoleur’s diverse approach changes and adapts “as different tools, methods and techniques are added to the puzzle” (2005:6). This can be applied to both the theory and practical aspects of the study – with different pieces of rejectamenta altering the design process and a variety of research methods influencing the theory. She also emphasises that the bricoleur’s role is to

“connect the parts to the whole, stressing the meaningful relationships that operate in the situations and social worlds studied” (2005:8).

Again this has a direct relationship to this study, not only with the methods of research being brought together but also with all the individual respondents coming together as a community of rejectamenta users.

In a similar vein to the approach of the bricoleur, the social scientist Colin Robson (2002) proposes a multi-method “hybrid strategy” (2002:90). This enables the researcher to use any approach that they see as being relevant. This mixture of methods, a bricolage, enables quantitative and qualitative routes to co-exist in my research – combining both open and closed questions. Robson (2002) refers to researcher Joanne Martin (1981) to explain the multi-method approach. Martin proposes a

“garbage can’ model of research. Here the four elements of research – theory, methods, resources and solutions – swirl about in the garbage can or decision space of the research project. Each influences the others...” (Robson, 2002:377).

This is also relevant to the gathering together of my own and other practitioners’ work in the context of exhibitions and publications.

In relation to the PhD study, both the written and practical visual work have been inter-linked in a similar vein. The visual work, using rejectamenta, has also physically been taken from the

garbage. All the previously mentioned positive interpretations of a bricoleur are relevant to this study. The creative dialogues between myself, the participants and the items of rejectamenta are paramount. This 'conversation' between the creator and the rejectamenta is affected by the cultural and historical meanings associated with the subject and their selected, or rejected, object. The link with history and associations is specifically explored in the coding categories that have been produced to order the questionnaire's open question responses (see Chapters 3 and 4). It has become clear, through the research, that some creators specifically select or reject rejectamenta because of these associations.

### *1.9.3 Cultural impact*

Cultural impact relates the study indirectly to the work of anthropologist Clifford Geertz (1973) who placed a strong emphasis on the cultural aspects of research. Geertz proposed that the cultural background of the subject and the cultural context of the object influenced the dialogue between the two. The cultural bias that the researcher brings into the mix can also influence the research findings. My research standpoint and voice has been partly pre-determined by my life experiences and background. These cannot be altered. I am aware that I am operating from within an advantageous Western position. It is for this reason that the work does not focus on artisans or outsider artists. I wanted to 'belong' to the group that I was studying – not take a detached view from the sidelines. It is important to be aware of the personal restrictions that are imposed on the research.

Crotty describes the different aspects associated with the influence of culture on the research process as being "sedimentation. Layers of interpretation" (1998:59). These can link us to the object but they can also repel us. These layers can guide, distort and/or alter our interpretation of the item of rejectamenta and the resulting creative outcome. This link with a variety of social and cultural contexts places the research firmly within the realm of Social Constructionism. This aspect is discussed further in Chapter 3. Prior to this, the following chapter presents a literature and practice review relevant to the topic of creative rejectamenta use.



## Chapter 2 Literature and Practice Review

“Things – objects and ideas for example – may fall out of use, be declared derelict and demolished, but what results from this just constitutes material for new forms” (Scanlan, 2005:87).

### 2.1 Introduction

The Literature and Practice Review was undertaken in two stages. Firstly, a broad range of texts was identified – relevant to the creative use of waste materials. Secondly, publications were selected that related directly to the refined research topic – the creative use of rejectamenta by contemporary practitioners.

Initially the research looked at the use of rejectamenta by a wide range of creative practitioners. These included folk artists, artisans, outsider artists, craftspeople, artists and designers – both taught and self-taught, Western and non-Western creators. As the group was so diverse, decisions were made about narrowing the field in conjunction with the focus of the study becoming more specific. Practitioners whose location and access to technology was similar to mine were located. As I was one of the group that was being studied it was important to be accepted by the respondents as part of the study’s integrity. Thus, the final group of participants, and those others who I have chosen to research, are predominantly English-speaking – mainly American or British. I have become specifically interested in their habits of selecting, collecting and collating rejectamenta and it is this I have tried to find general evidence of as part of the Literature and Practice Review.

Many of the publications that cover the creative use of rejectamenta tend to be image-based and are often instructional ‘how to’ books (eg Taylor, (2004, 2006) and Wynn (2007)). Whilst these are useful for providing one kind of narrative, I have also focused on texts that offer some critical analysis and contextualisation, as well as visual inspiration (eg de Meng (2007) and Weintraub, (2006, 2007)).

### 2.2 Summary of main texts

The main texts have helped to shape the thesis. They include: rejectamenta exhibition catalogues/publications, an article on ‘recyclia’, a specific PhD, three texts on waste, two articles on ‘eco-art’ and three associated publications. These are supplemented by a range of texts covering the contemporary creative use of rejectamenta. Four texts focus specifically on exhibitions presenting the use of recycled materials by a range of contemporary creative practitioners. *Trashformations* (Herman, 1998) identifies creative rejectamenta users based in the United States of America. *Recycling* (Taylor, 1996) and *Reclaimed* (Champeney, 1999) focus on British creators

and *Transformations* (Coote et al, 2000) establishes links between contemporary British crafts and recyclia from the Pitt Rivers Museum collection (The University of Oxford, UK).

Another exhibition text, *Recycled Re:Seen: Folk Art from the Global Scrap Heap* (Cerny and Serif, 1996), specifically explores issues relating to creative recycling by non-Western creators and Western disenfranchised groups. Although this area is only indirectly related to the PhD, relevant points are made that can be applied to the creative work of contemporary American and British creators. It is interesting to note that these five texts were written to accompany exhibitions – identifying existing close links between theory and practice.

In her article Corinne Kratz (1995) explores the category of recyclia and pays particular attention to context and our interpretation of works created from recycled items. 'Recyclia' are items often fashioned out of necessity by artisans. Although Kratz focuses on work created in non-developed economies, important links can be made with contemporary Western practitioners in relation to their attitudes towards materials and recycling. In Verni Greenfield's relevant PhD study *Making Do Making Art* (1984), the creative process in relation to the use of recycled materials is examined.

An underlying concern of this thesis is that of creative practitioners' relationships with waste. As we will see later in this chapter, the works of Strasser (1999), Scanlan (2005) and Lucas (2002) seek to clarify this relationship. Additionally Michael Thompson's *Rubbish Theory* (1979) looks at contexts and values associated with waste. This thesis specifically explores these topics with data gathered via an on-line questionnaire (see Chapters 3 and 4).

Two articles referring to 'eco-art' (Simon, 2006) and (Weintraub, 2007) have also been influential to the study. The latter, by Linda Weintraub, is accompanied by what she terms "textlets" (Weintraub, 2006). These are POD (Print On Demand) publications that fall somewhere between a pamphlet and a conventional book and are titled *Eco-Centric Topics* (2006), *Environmentalities* (2007) and *Cycle-Logical Art* (2007). All three explore environmental themes in relation to artistic practice and contemporary practitioners.

Weintraub and Sandrine Simon explore eco-artists' working practices, their relationships with their environment, and how they instigate change. Weintraub also explores environmental considerations associated with publication printing and dissemination. This has impacted on the production of my final visual outcomes. I have been influenced by her use of POD technology and the minimisation of ink useage. The posters and invites for my final exhibition, *Rejectamenta Resolution*, were printed on 100% recycled content paper with only black ink. The final *Rejectamenta Collection* has been self-produced on 100% recycled content paper. These methods have kept waste and excess printing to a minimum.

Artists who use or alter found objects are discussed in the compilation-style texts of Taylor (2004 and 2006), Cyr (2006) and Perrella (2007), and also in an article by Chilton (2007). Finally,

specific rejectamenta users are featured in solo publications – Dolphin's text (1999) about the work of Candy Jernigan, de Meng (2007) and Wynn (2007).

Other texts have also been important to the research and these are integrated within this and the other chapters. General reference materials have been included in the Introduction, texts relating to methods and methodology are outlined in Chapter 3, those concerning analysis are included as part of Chapter 4 and those relevant to the visual process are part of Chapter 5. By doing this, the integrated nature of the whole study is emphasised.

The following sections explore the relevance of existing literature to the research topic and the development of my own work. They are: recyclia; waste; creative practitioners and; using rejectamenta. A summary section serves to highlight the way in which my own study begins to contribute to the body of knowledge. Prior to these four sections (2.4–2.8) a brief historical perspective is included covering the use of rejectamenta by a range of 20<sup>th</sup> Century artists. It is summarised from Diane Waldman's seminal text (1992) *Collage, Assemblage and the Found Object*.

### 2.3 Brief historical perspective

Recycled materials were used creatively throughout the 20<sup>th</sup> Century by Western artists – starting with the collage work of Picasso and Braque (1912) and the sculptural pieces of Duchamp (1913). During the early part of the 20<sup>th</sup> Century artists with allegiance to the Cubists, Futurists, Dada, the Russian Avant Garde and Surrealists aimed to challenge the traditions of the 'art establishment'. The use of non-traditional materials, including rejectamenta, was an effective way of disturbing the status quo.

During the 1940s and 1950s, artists such as Joseph Cornell and Jean Dubuffet led the way with the reuse of objects and materials being a key aspect of their work. The development of the 1960s counterculture movement with *Pop artists*, the *New Realists*, *Happenings*, *Auto-destruction* and *Fluxus* continued to challenge the art establishment. Artists, including Robert Rauschenberg, Michael Rothenstein, John Chamberlain and Edward Kienholz, produced work using rejectamenta to comment upon Western society. During the 1970s the contrasting genres of *Punk* and *Land Art* emerged. With *Punk*, rejectamenta became incorporated into everyday design and fashion and with *Land Art* rejectamenta was integrated into large constructions within the landscape. During the 1980s and 1990s creative recycling placed an "emphasis on ecological, social, political, sexual and gender issues" (Waldman, 1992:316) and broadened its scope away from 'art' to encompass contemporary design and craft.

The importance of recycling to all aspects of creative endeavor is advocated in *Recycling* (Taylor, 1996). It has "transformed graphics, music, fine art and design, offering us renewed perceptions of value" (Taylor, 1996:13). Found objects are still, today, being used to challenge our assumptions. These include the nature of the material itself – rubbish is deemed to be worthless,

dirty, something to be hidden or forgotten about. It is this area of contemporary practice and rejectamenta use that is the focus for the PhD research.

Though this study focuses on contemporary Western practitioners it is important that the work these creators produce is viewed within the broad context of the use of recycled materials. This view was supported by the exhibition *Transformations* at the Pitt Rivers Museum, Oxford, UK (2000-2002). The exhibition and accompanying publication make specific links between current UK craft practitioners, non-Western “tourist-art” (Coote et al, 2000:8) and “Recyclia” (Kratz, 1995:7).

## 2.4 Recyclia

Recyclia was initially described as such by Donna Klumpp in the mid 1980s and reused by Corinne Kratz in the mid 1990s (Kratz 1995:7). The term is predominantly used in the context of non-developed ‘majority’ economies. Objects termed recyclia are generally functional items created from waste materials. The main impetus for their creation is economic – recycled materials are used out of necessity. Recyclia is regularly used within the local communities that create it taking the form of everyday objects such as oil lamps, tools and children’s toys. ‘Recyclia’ has also been termed “tourist art” (Coote et al, 2000:8) and is collected by Western individuals and institutions.

Though fundamentally driven by “economic and practical necessity” (Coote et al, 2000:46) recyclia can also, in some instances, explore the aesthetic or ironic qualities of the recycled materials. Previously, there have been outdated views in the West that see “recycling as something done by others” (Coote et al, 2000:8). As researchers, or viewers, of recyclia we need to be extremely wary of imposing our own cultural meanings onto objects created within other societies. Each culture has its own specific aesthetic sensibilities that we need to take into account. Thus, any interpretation of recyclia needs to pay specific attention to values, meanings and context. The combination of these facets can often be complex and hidden to the outsider. ‘Interpretation’ and ‘mis-interpretation’ can also be applied to Western practitioners’ use of rejectamenta. These practitioners may, or may not, be using rejectamenta for economic, aesthetic or political reasons. It is only by carrying out a dialogue, with the practitioner, that the inherent meaning(s) can be ascertained.

A sub-area, closely linked to recyclia, is the use of rejectamenta by *folk*, *outsider* and *visionary* artists. These are often disenfranchised creators who predominantly use salvaged items out of economic necessity. They can readily access waste to locate their materials.

## 2.5 Waste

### 2.5.1 Frugality versus consumerism – changing attitudes

Traditions of ‘make do and mend’ were prevalent in both America and Britain before the 20<sup>th</sup> Century (Strasser, 1999:11 & 22). Throughout the 20<sup>th</sup> Century, the status of waste in the West changed dramatically – from a traditional sense of thrift and reuse to one of throwing things

away on a whim (Strasser, 1999:4). Thrift and frugality continued for a while due to World Wars One and Two and the Great Depression in America. This began to change with the beginning of our present-day consumerist society – initiated by a move from “home-based resourcefulness to consumer convenience” with the manufacture of disposable items (Cerny, 1996:36). Making do was replaced by a desire for the new.

During the 1950s, in America and Britain, consumerism began to assert itself with a new wealth –  
 “In only one generation, America was transformed from a nation of savers to a nation of wasters” (Herman, 1998:18).

Waste became a symbol of wealth, an indicator of success and status, and was produced in ever-increasing quantities. The more that was purchased the more that could be thrown away – including packaging and the items that were being replaced. However, from the 1960s waste started to become a symbol of excess. As a backlash, partly against the consumerism of the 1950s, came the “counterculture movement” of the 1960s (Herman, 1998:18). In the USA this was followed in the 1970s by a proliferation of Earth Days (environmental awareness activities) and, in the UK, by *Punk*. The *Punk* ethos shared some similarities with the recycling movement and, as with the reuse of waste, it recontextualised items and challenged our view of them. Recycling schemes emerged during this period (Lucas, 2002:15) becoming more mainstream during the 1980s (Strasser, 1999:285). At the start of the 21<sup>st</sup> Century, recycling is firmly placed on the political agenda. In Britain recent legislation has been implemented to reduce landfill and encourage recycling (Waste Online, 2005).

John Scanlan looks at changing Western attitudes to waste and defines waste as

“left over matter. It is what remains when the good, fruitful, valuable, nourishing and useful has been taken” (2005:13).

He identifies that negative terminology is also associated with waste – we refer to people as “wasters” (2005:32), we use the phrase “garbage in, garbage out” (2005:56) and we talk about a waste of knowledge (2005:72). Scanlan’s viewpoint is that culturally, in the West, we regard rubbish negatively.

Gavin Lucas takes more of “an historical and archaeological perspective” (2002: abstract) with a slightly critical view of the definition of terms suggested by Thompson in *Rubbish Theory* (1979). Lucas states that many discarded items never actually become rubbish as they go straight in to the recycling system where they are reused or reformed (2002:16). He also believes that when rubbish is initially banished it becomes a “border object, whose value is not fixed but negotiable by action” (2002:15). Thus it only becomes ‘actual’ waste if it is not re-appropriated by being ‘chosen’ for reuse. This implies a ‘limbo’ where rubbish can follow one of two paths – one with value and one without. Therefore, from his perspective, artists using rejectamenta are preventing items from actually becoming rubbish.

Thompson identifies three categories for objects – *transient*, *rubbish* and *durable* (1979:9). In the *transient* and *durable* categories there are “fixed assumptions” (1979:8) about the object. The

*rubbish* section is a cross-over stage where our treatment of the item can determine its location. A *transient* item can gradually become *rubbish* and then suddenly become worthy of being placed in the *durable* category (1979:10). Objects move position over time and as a result of changing social expectations (1979:11). Thompson states that the number of possessions one has is an indicator of whether one is rich or poor and the amount we discard is also an indicator of wealth (1979:1). He identifies three types of objects – “valuable, valueless, and negatively valued” (1979:2) – and looks at context and the values associated with the terms ‘second-hand’ and ‘antique’ (1979:6).

### 2.5.2 Marginal areas

The waste that we currently create varies enormously – from that which is toxic to that which has potential for reuse. These items with ‘potential’ are often kept in marginal areas such as lofts (Strasser, 1999:7). Lucas looks at hoarding and the difficulties we face when it comes to discarding some objects – he sees this as “a last resort” (2002:18). He believes that the ‘throwing away process’ is one that alienates and de-personalises the waste – detaching us from it (2002:18). In effect both Lucas and Susan Strasser are referring to the concept of waste being ‘out of sight and out of mind,’ resulting in the perception that we don’t need to worry about it. Scanlan advocates the idea that waste is hidden but that “nothing ever simply vanishes” (2005:87) and he uses the computer as an example referring to the ‘trash’ (Macintosh) and ‘recycling’ bin (PC) icons (2005:88).

Thompson also discusses how we view rubbish:

“there are those things or areas which we cannot see..., and there are those things or areas which we conspire not to see” (1979:88).

He believes that, “We only notice rubbish when it is in the wrong place” and that its positioning helps to define boundaries (1979:92).

### 2.5.3 Packaging, obsolescence and mass production

Alongside the growth of excess packaging in the 1950s came the increasing popularity of “planned obsolescence” – where products are designed to be replaced before it is actually necessary (Cerny and Seriff, 1996:37, Strasser, 1999:14 and Kettles, 2008:48). The industrial designer Brooks Stevens popularised the term in 1952 (Slade, 2006:153). Prior to this ‘planned obsolescence’ had been presented as a concept by the realtor Bernard London in his 1932 booklet *Ending the Depression Through Planned Obsolescence* (Slade, 2006:72). Giles Slade states in *Made To Break*, though, that it is unclear if London was the originator of the phrase (2006:73).

Continuing in this vein, in 1955 the economist Victor Lebow proposed that we should “make consumption our way of life” and that this consumption would reveal our “measure of social status, of social acceptance, of prestige” (Lebow, 1955:7). Following this, during the 1960s, the economist Theodore Levitt wrote several seminal texts on obsolescence and the life cycle of products (Slade, 2006:180). In the West consumption became increasingly fuelled by peer pressure – a need to ‘keep up’. Products were no longer designed to last, or to be repaired, and

were intentionally designed to be replaced by more fashionable models. This chain of events led to an increase in the number of landfill sites required for these 'obsolete' items and their excess packaging. Prior to the late 19<sup>th</sup> Century, where packaging existed it was reused.

The production of waste is intertwined with many economic and social aspects. These are evident with the use of recycled materials communicating "complex cultural messages about ... thrift and waste, consumption and value..." (Cerny and Seriff, 1996:31). The use of rejectamenta can comment on the society that the creator is from. Our current, Western, society is one "fuelled by waste" (Strasser, 1999:15) with products having a pre-determined shelf-life (Scanlan, 2005:34) unrelated to their *actual* life-span. Thus, rejectamenta often has the potential for reuse and, or, re-appropriation.

Current sustainability issues are succinctly and accessibly presented by researcher Annie Leonard on her website, [www.storyofstuff.com](http://www.storyofstuff.com). Here she "exposes the connections between a huge number of environmental and social issues" in relation to our ever-increasing consumption patterns (Leonard, 2008). In *Worldchanging*, contributor Sarah Rich suggests that currently consumerism and branding are beginning to be shaped by "increased consumer consciousness" resulting in corporations having to take a more environmentally viable approach (in Steffen, 2008:393).

Writer Carl Honoré suggests a lack of action to create change – he is an advocate of the 'Slow Movement' that grew from 'Slow Food'. This is an organisation established, in Italy in 1986, by Carlo Petrini as a backlash against the 'McDonaldisation' of Rome (Honoré, 2004:52). From this a 'Slow City' scheme has also emerged where a more pedestrian-friendly environment is created with support given to local growers and traditional methods (Honoré, 2004:76). Honoré states:

"I am also very interested in the idea of Slow Design – making products in a sustainable way, with high-calibre materials and real craftsmanship. The consumer culture has been producing cheap, disposable crap for so long. I think the next stage for capitalism will be for us to consume fewer things of higher quality" (Honoré, 2008).

Leonard, Rich and Honoré all propose that by taking individual action we can instigate positive environmental and/or ethical change that can make our current lifestyles more sustainable. By doing this, possibly through using rejectamenta, we can make a stand against the principles of 'planned obsolescence' and mass consumerism.

#### 2.5.4 Art and waste

Strasser refers to those who creatively reuse rejectamenta as having a "special eye to see the possibilities in the junkyard..." (1999:287). She also makes an interesting observation that, just as reuse was diminishing in everyday Western culture, it was re-appropriated by early 20<sup>th</sup> Century artists (1999:287). Strasser also believes that reuse challenges the traditional divisions between various art disciplines (1999:288). This view is corroborated by the range of practitioners participating in my research.

Scanlan makes reference to the aesthetic use and recontextualisation of rubbish. He states that “contemporary art is founded on the fact that either objects are not what they seem to be ... or ... they were one thing before, but stripped of a previous character become something else within a new context.” (2005:48).

The artistic reuse of rejectamenta can shock the public by challenging their preconceptions about waste, society and their values (Scanlan, 2005:48). Strasser also refers to this and suggests

“Art made from waste materials raises central questions about how we live – and how we should live in this material world.” (1999:289).

Scanlan talks about the act of selecting and editing rejectamenta and how we are drawn to certain objects (2005:89). He uses the creator of assemblage boxes, Joseph Cornell, as an example and suggests that Cornell created order from the chaos of seemingly random bits of rejectamenta (2005:94) and that his work exists between “order and disorder” (2005:95). In Chapter 5 I discuss how order and chaos are relevant to my own visual practice. Scanlan also refers to the ‘ready-mades’ of Marcel Duchamp and writes that he was one of the early exponents of the creative reuse of rejectamenta (2005:95). He also discusses Robert Rauschenberg and other Abstract Expressionist artists who used rejectamenta specifically for its negative value (2005:107). Scanlan argues that the historical use of rejectamenta has paved the way for current users of rejectamenta such as Tony Cragg (2005:115).

## 2.6 Creative practitioners

### 2.6.1 Ecological considerations

The texts in this section were selected as examples illustrating the creative relevance of ecological and environmental concerns. One aspect of *Ecological Art* is the use of natural materials by an artist, often sited within a rural environment. In contrast to this is the creator who uses manufactured rejectamenta, often within an urban setting, to make an environmental or cultural comment. An example of this is Paul Elliman’s typeface *Bits* (1995). It was “constructed from roadside debris... scanned with the computer and transformed into a digital typeface” (Triggs, 2003:062). This typeface plays with bold shapes and forms and can also be seen to communicate a contemporary Western view on graphic design, our cities and our current relationship with waste. It was created from waste generated in an urban environment.

I believe that the points made in the publications below can be reinterpreted and applied to the types of practitioner mentioned above – both are impacting upon their chosen environment and can equally communicate an environmental message. Sandrine Simon, from the Open University, looks at examples of *eco-art* and how these can provide models for good practice across other areas. She identifies that eco-artists contribute to “new participatory methods” by using collaboration or reflective practice (2006:145). In her view, *eco-art* encourages a more lateral approach (2006:153).

Simon identifies that after the 1968 Apollo VIII photographs of Earth were broadcast on television “a new awareness of nature’s fragility and limits” was established (2006:148). From then onwards, artists whose work was concerned with the environment



“helped the general public understand better and ‘deeper’ how the natural environment functions and how we interact with it” (Simon, 2006:149).

In *EnvironMentalities*, Linda Weintraub also makes reference to this by mentioning James Lovelock and the *Gaia hypothesis* (2007c:140). Lovelock strongly believed that our actions could have unknown consequences that may prove to be devastating for the planet (Weintraub, 2007c:140).

During the later decades of the 20<sup>th</sup> Century eco-artists also began to create “‘restoration’ art” (Simon, 2006:149) – that is, they were putting things back not just taking things away. Artists such as Andy Goldsworthy are exponents of this activity. Urban creators can also be seen to be producing *restoration art* – removing rejectamenta from the street restoring them to a degree of cleanliness.

Simon also discusses how the eco-artist can learn from the “environment itself, by observing it and being immersed in it” (2006:152). This thinking can also be applied to the urban environment and to those rejectamenta collectors who operate within towns and cities. Another possible outcome of *eco-art* is that it can change the creator’s and viewer’s actions. Simon terms this

“Transformational learning... where the learner ‘integrates’ his/her experience into his/her daily life in such a way that his/her (environmental) practice changes as a consequence of his/her learning” (2006:153).

There is also the possibility of “learning through creating” (Simon, 2006:153). In my own practice I learn as I create – this may be new processes or information about new topics, or about myself. Terry Taylor mentions that artist Teresa Petersen intentionally uses rejectamenta due to thrift and environmental reasons (2006:44) and Chris Griffin, “believes in recycling as a lifestyle” (2006:101).

Weintraub’s article (2007a) is about eco-artists and self-publishing based on her environmental principles. She published her outcomes via POD. By doing this, waste is minimised as books are only printed when they are ordered (Weintraub, 2007a:52). Weintraub refers to the benefits of being able to; update resources easily, respond quickly to reader feedback, and never having any surplus stock (2007a:52). The negative aspects are that there is always a time lag in receiving the goods and there is still limited environmental choice in terms of paper and ink (2007a:52). Weintraub also considered the environmental impact when it came to the design and layout of the ‘textlets’ – no coloured inks were used and black ink was kept to a minimum by choosing the typeface carefully (2007a:52). Colour images are only available on her website: [www.Avant-Guardians.com](http://www.Avant-Guardians.com).

In *Eco-Centric Topics* Weintraub uses themes to explore eco-artists’ work. She uses the term ecocentric to describe “humans relating to the nonhuman environment in a harmonious, respectful, and pragmatic manner” (2006:12). She sees this as the opposite of being egocentric and believes that eco-artists are diverse pioneers and part of a ‘paradigm shift’. All three of her

'textlets' describe artistic practice alongside activities encouraging a participatory approach. Weintraub looks at the wasteful concept of 'newness' and how eco-artists can challenge this by recycling transient items (2006:30).

Weintraub links the topic of *Cycle-Logical Art* to the "mounds of mind waste" and "invasive mind-fill" (2007b:vii) that she experiences – posing the question

"why are there so many words for things we don't want? ... rubbish, garbage, refuse, litter, debris, junk, trash, scrap, rejects, excess, surplus, discard, cast offs, waste" (2007b:vi).

Like Thompson (see section 2.5 above), she identifies three types of waste: "hazardous... nuisance... [and] valuable" – the latter two being suitable for artistic reuse (2007b:25). From her perspective artists can make a difference by making their entire practice more environmentally friendly and they can prolong the lives of materials through reuse (2007b:xi). In the text she also proposes "six ways to responsibly allocate obsolescent objects ... [which] articulate the six paradigms of recycling" (2007b:14). She sees these six avenues as ways artists can highlight our 21<sup>st</sup> Century excesses.

In *EnvironMentalities*, Weintraub looks at how artists are instigating change through their activities. The text categorises 22 approaches by a diverse selection of eco-artists. Firstly there are four archetypes – "the Cataloguer, the Engineer, the Worshipper, and the Consumer" (Weintraub, 2007c:21). Weintraub then applies these four archetypes to 18 environmental categories to chart where specific practitioners can be placed (2007:59). Using this approach my working practices are located where the *cataloguer* intersects with the *sustainist* and the *urban ecologist* (see Figure 2.1 below). A *sustainist* is one who works locally with the minimum of resources (2007c:78); an *urban ecologist* is someone who looks at materials and interactions within an urban environment (2007c: 134); and a *cataloguer* is someone who immerses themselves in "data collection and classification" (2007c:22). In my case the data is the rejectamenta that I collect, store and collate from urban environments in an attempt to limit my use of raw materials.



Figure 2.1 My practice according to Weintraub's categorisation

Despite the publication of Weintraub's texts toward the end of my own research, I have found that the areas they focus on are useful to help contextualise my study.

### 2.6.2 *Altered art*

*Altered art* is a term used by Terry Taylor to cover visual work using found items "that doesn't fit into traditional, fine art modes" (2004:6). The examples range from books to sculptural objects. Taylor focuses primarily on contemporary American practitioners. He also takes an historical perspective and examines techniques, tools and the creative process. The analytical text is relatively minimal as the main focus of the book covers practical projects and outcomes.

Taylor proposes a clear definition of *altered art*:

"Altered art, simply put, uses an object instead of a canvas to convey a singular artistic expression. It literally alters preconceived notions and ideas about that object. It challenges a viewer's conventional way of looking at, and thinking about, an object" (2004:6).

Taylor also touches upon how rejectamenta can communicate with the practitioner:

"Found objects speak to us all in some way or another. We're drawn to them because we assign personal meaning to them... we amass found objects in quantities large and small..." (2004:122-3).

As *altered art* covers a wide genre of practitioners it is useful to discuss two sub-sections, *altered books* and *altered object artists*, and three specific practitioners.

### 2.6.3 *Altered books*

This section also covers what Johanna Drucker terms "the transformed book" (2004:109). She describes such bookwork as

"acts of insertion or defacement, obliteration or erasure on the surface of a page which is already articulated or spoken for" (2004:109).

This reuse of books links in with the tradition of the 'palimpsest'; described as "a parchment or other ancient writing surface re-used after the original content has been erased" (Chambers Harrap, 2008). Drucker explores this link and additionally refers to the seminal altered bookwork of artist Tom Phillips, *A Humument*, initiated in 1966 using a book dating from 1892 (2004:109).

Book artist and researcher Sarah Bodman also refers to *altered books* and takes a less critical view of the 'destruction' of pre-existing books than Drucker (2005:5). She presents a range of contemporary examples ranging from sculptural handling pieces to full-scale installations (2005:52-65). Author Gabe Cyr shares Bodman's more positive view and refers to the glut of books that we have in the 21<sup>st</sup> Century:

"In fact, today they've become so commonplace... we might in fact have too many. Rather than seeing old books as a waste product, how much more respectful it is for us to turn them into art!" (2006:8).

Cyr's text contains 'how-to' sections and featured artists who discuss their process and use of materials. There is also a gallery of other practitioners' books (including three examples of my work).

Gioia Chilton talks about the freedom of working in an already existing book and how this can help overcome 'artist's block' as the pages are never blank (2007:60). This is one of the reasons I am drawn to rejectamenta as the existing pattern, texture or patina can initially spark my imagination and direct the final outcome. Chilton corroborates this type of approach:

“Inspiration may strike when the artist finds a pre-printed word, letter, or image on the page which... generates an artistic response” (2007:60).

Additionally, Chilton refers to the symbolic significance of the book as “a powerful archetype across cultures” (2007:60). The universality of the book can also be applied to rejectamenta – it can be accessed by anyone in most locations. By altering books, and by extrapolation other found objects, we are able to create personal one-offs from mass-produced items (Chilton, 2007:61).

#### 2.6.4 *Altered Object Artists*

Taylor (2006) looks at a selection of creators who use rejectamenta and places them in an historical context. He used a questionnaire to gather specific data from the practitioners – with the intent to “learn something about what inspires them and about the process they use” (2006:5). Fortunately, as this was published after my questionnaire was launched and completed, the information does not duplicate my study. In fact it helps to complement my findings, especially as one of Taylor's featured creators, James Michael Starr, is one of my questionnaire respondents. He is also featured in Lynne Perrella's publication (2007).

Taylor's questionnaire identifies influences, types of materials, their location and how they are used, processes and some personal contextualisation. My own thesis questionnaire differentiates itself from Taylor's as there has been more of a focus on how the respondent reacts to the rejectamenta and their decisions about selection, rejection, collation and reuse. For the PhD research the journey that rejectamenta takes is important.

As a result of Taylor's questionnaire the publication is far more informative and analytical than his previous book (2004). Respondent's quotes are featured and integrated into the text. John Christopher Borerro talks about how he uses old, beaten-up rejectamenta that has a direct influence on his work (2006:43). Teresa Petersen uses rejectamenta specifically because it already has meaning and is not “blank like paper” (2006:47). Patricia Chapman uses items with an existing “rich patina of history...” (2006:63), Joe de Camillus uses items that are “aged beyond recognition” (2006:64) and Nicole McConville uses waste “from the past... objects that seem to have an interesting history or visual quality” (2006:71). This tapping into an object's past is an aspect that is also referred to by the PhD's questionnaire respondents and is one of the coding categories used in the final data analysis in Chapter 4.

Perrella's text (2007) explores the work and collections of 35 mixed-media artists, many of whom use rejectamenta for their creations. Perrella's focus, as with Taylor (2006), is on American practitioners. My research differs as it is more far-reaching in terms of numbers studied and the location of creators. Perrella looks at how collecting impacts on creativity and suggests that rejectamenta users "take delight in transforming the most humble finds into reinvented objects of rare beauty..." (2007:7). She sees these types of creators as being "alchemist-artists" (2007:7) who have a "sixth sense about what will stir future ideas..." (2007:33).

Serendipity, also mentioned in the respondents' data in the PhD questionnaire, is referred to (directly and indirectly) by a number of artists in Perrella's publication. Laurie Zuckerman identifies that she finds specific pieces of rejectamenta when she needs them (2007:9). Artists Michael de Meng and Nina Bagley (2007:99) are also advocates of a serendipitous approach and Beryl Taylor believes her 'finds' lie in wait for her (2007:8).

Perrella talks about artists' collections, the types of items they hoard and their final visual outcomes. She comments "artists can also be archivists, informed and inspired by their collected reference material" (2007:64). One of the featured artists, Laura Stanziola, has meticulously organised text-based archives (Perrella, 2007:12). Daniel Essig is shown to store his collection in tiny boxes (Perrella, 2007:96). Perrella also mentions that the planning of storage for her own finds is "an intrinsic part of collecting" (2007:75) and she refers to the auditing process undertaken by Monica Riffe (2007:77). This editing of rejectamenta is looked at in the Rejectamenta Audit Trail in Chapter 4. Here it is identified whether respondents edit their finds at the selection stage or later on in the process. The display of rejectamenta is also part of the collation process – for example James Michael Starr displays some of his more 'beautiful' items until he is ready to use them (Perrella, 2007:91).

Perrella does not look in detail about why creators pick up what they pick up, their selection and rejection criteria, or how they locate the rejectamenta in the first place. The PhD research has focused more on these aspects. She does, however touch upon another area that the PhD looks at – the creator's feelings on finding a relevant piece of rejectamenta. These responses, included below, provide verification for the types of comments made by respondents in the PhD questionnaire.

KC Willis comments that she has "been known to gasp" on finding a particularly fine piece of rejectamenta. Judi Riesch comments that she can "feel satisfaction and exhilaration at the same time..." Nancy Andersen's "heart skips a beat" and her "soul is ignited", Lynne Whipple finds the experience "thrilling" and Laurie Zuckerman states, "the object will stop me cold, and I will sweat with excitement" (Perrella, 2007:34). Monica Riffe describes acting like "kids on Christmas day, oohing and ahing..." and Jane Wynn gets "a severe case of the vapors! ... my heart flutters, and I start to feel faint. I get excited..." (Perrella, 2007:35).

### 2.6.5 Altered art summary

So far the texts, in this section, have mostly looked at compilations of relevant practitioners' work. Through their range they reflect the diversity of the genre. In the three artist case studies below relevant working practices are explored. With these I have looked for evidence and insight into each practitioner's rejectamenta-related habits.

### 2.6.6 Artist case studies

The first artist, Candy Jernigan, has already been featured in the Introduction. The text about her (Dolphin, 1999) presents a retrospective of a mixed media artist who described the found objects that she used as "rejectamenta" (Howell in Dolphin, 1999:11). Her collecting habits are discussed and the text reveals the type of rejectamenta she was drawn to. Jernigan's life and work are contextualised and what she termed "evidence" is explored (Howell in Dolphin, 1999:9). The 'evidence' was anything collected on her travels – from a ticket stub, or a smear of blood, or the food that she had just eaten (Howell in Dolphin, 1999:14). Her travel journals were meticulously organised and bulged with printed ephemera, natural objects and notation (Dolphin, 1999:20-55). These journals inspired her subsequent pieces of work – ranging from assemblage to detailed drawings. They have also been a great inspiration for me as the *visual diaries* that I have produced have similarly been an integral part of my visual exploration – full of printed ephemera, photographs and media experiments.

As well as being a 'how-to' book, Michael de Meng's text (2007) is full of relevant information on his use of rejectamenta. He describes life as being

"like a piece of assemblage, or a book for that matter. So many elements from various sources contribute to it and its integrity" (2007:acknowledgements).

His creative process is explored alongside his location of rejectamenta and he mostly uses second-hand or donated items (de Meng, 2007:25). On finding objects he often doesn't know what he will do with them (2007:15) and after a creative and destructive process his reassembled rejectamenta is "reborn as art" (2007:36).

De Meng talks about his storing habits and how some items are filed in particular ways. He implies that there is some form of hierarchy amongst his rejectamenta and he describes the action of acquiring found objects. He tries

"to see past an object's function and take in what it's made of – what kind of shape it has... This is an important practice when I am scavenging" (2007:93).

He also tells us how he unexpectedly sees a use for an object whilst experiencing "tiny Zen moments" (2007:95). This sudden inspiration and the physical nature of the rejectamenta are referred to in the PhD's final questionnaire data and they occur as coding categories in the Rejectamenta Audit Trail in Chapter 4.

Jane Ann Wynn (2007) takes us through various techniques as well as revealing her approach to using found objects. She refers to her love of "the effect of time and weather on objects which were once new" (2007:9). This aspect is explored further in Chapter 5 with a discussion

of “erosion... [and] accretion measures” (Emmison and Smith, 2002:135). Wynn also likes the challenge of combining natural and man-made rejectamenta together (2007:61) and she intentionally uses objects “that are flawed and scuffed with age ...” (2007:36). Her work often needs to be looked at closely so that the viewer “can share an emotional moment...” (2007:39). This intimate approach links her work to the microscopic viewpoints discussed in Chapter 5 in relation to my own practice.

### 2.6.7 Case study summary

The additional information, gleaned from these more specific publications, points towards areas ripe for further exploration. The Independent Respondent Profiles presented in Chapters 3 and 4 go some way towards presenting more in-depth information about targeted practitioners.

## 2.7 Using rejectamenta

### 2.7.1 Main motives for using recycled materials

A number of motives for using recycled materials have emerged. These are labeled “intentions” (Johnson, 1992:50-1) and are best described as the main driving forces that underpin practitioners’ use of recycled materials. Johnson proposes four *intentions*: economics; “an intrinsic interest in waste”; “traditions of working with scrap”; and “overt environmental intentions” (1992:50-1). Creators’ motives (or intentions) are often broad and can occur singly or in multiples. The diverse nature of recycled materials, and their use, prevents pigeon-holing.

Previous work undertaken by the author (Powell, 1998:1) identified three main motives for the use of recycled materials. These were necessity, ethics and aesthetics. Necessity, usually driven by economic status, is predominantly a concern for creators in non-developed, ‘majority’, economies producing recyclia; or those in developed, ‘minority’, economies with limited funds. Ethics includes aspects such as social, cultural or political concerns and environmental motives. Aesthetics covers the selection of materials for their physical and inherent qualities – such as colour and texture or a link with the past.

Greenfield (1984:3) refers to differences of approach between two distinct groups – *folk artists* and *artists*. She states that folk artists use recycled materials predominantly out of “economic, utilitarian or political motives” and that artists are generally more concerned with “purely expressive, aesthetic motives.” This she terms the difference between “making do” (folk art traditions) and “making Art” (Greenfield, 1984:3). The themes of aesthetics and function are further explored by Anna Champeney and are identified as two key motives for the creative reuse of recycled materials (1999:3).

Kratz refers to recyclia as being created from within poverty – recycled materials being used out of economic necessity (1995:10). They are easily and readily available in all cultures that create waste. As a specific motive, necessity is not a prime concern for the majority of creators relevant to the PhD study.



The ethical aspects of creators' motives are explored through many of the texts (Champney, 1999; Coote et al, 2000; Greenfield, 1984; and Taylor, 1996). The environmental dimension to rejectamenta use "has become a marked, moral issue" (Coote et al, 2000:30). Rejectamenta may be used as a result of convictions held by the practitioner and as a way to address "environmental problems" (Champney, 1999:14). The artist's work can then become both "political...(and) environmental" (Champney, 1999:28) and, as an ethical choice, recycled materials can be used to challenge assumptions. Although ethics have become an important issue, it is often the case that this is just one of a variety of motives. Judith Arango, who makes reference to the practitioner's environmental responsibility, has described this multi-pronged approach as "aesthetics with ethical values" (1997:84). This description is applicable to my own creative design process that is driven by both aesthetics and ethics.

In *Recycling* (1996) Margetts identifies two broad motives for the use of recycled materials. The first is "functionalism and aesthetics" (in Taylor, 1996:8), combining purpose with surface qualities. The second motive is concerned with "virtue, thrift and close harmony with nature" (in Taylor, 1996:8). Greenfield also suggests a range of motives, which include economics (necessity) and aesthetics. She adds to this that motives can "change over time" and that there can be similarities across a wide range of practitioners (1984:3). These similarities tend to be in the "conceptual processes" (Greenfield, 1984:4). In relation to aesthetics, Greenfield states that artists using recycled materials develop their "own aesthetic principles, preferences and vocabulary" (1984:111).

### 2.7.2 Why use recycled materials?

The reasons for using recycled materials are as numerous as the creators who use them, and as diverse as the materials themselves. The following sub-sections identify a range of reasons for using recycled materials. These cover; time, modern materials and traditional methods, challenging perceptions, social commentary, accessibility, physical qualities, objects as triggers and lack of value. Aspects of these also appear in Chapters 3 and 4 as part of the coding categories created to organise the questionnaire data.

#### *Time – past and present*

Coote et al explore the importance of the memory of the item and the relationship between the past and present (2000:72). Similarly Charlene Cerny and Suzanne Seriff regard items collected from waste dumps as being "layered with old meanings and associations" (1996:33). Lloyd Herman makes reference to salvaged items revealing "forgotten lives" (1998:22) and as being a catalyst for the idea of a "collective memory" (1998:33). He also makes reference to the qualities of "meaning and memory" (1998:22), that are assigned to recycled materials evoking a sense of "heritage" (1998:11).

Greenfield claims that waste evokes past experiences and elicits "unconscious associations" (1984:13). Bruno Fazzolari (1994:22) also makes reference to the importance of the memory of the object. Likewise, Toni Greenbaum, writing about the jeweler Keith E Lo Bue, refers to



the importance of an object's link with the past (1999:24). Jan Yager, another jeweler, explores historical links through "size and shape...scale and form" (Brown, 1999:39). Champeney describes the use of contemporary recycled materials as evoking a sense of the "archaeology of [the] present" (1999:20) and Jeffrey Kastner proposes a "socio-archaeological view of rubbish" (1995:7). This link with the past is important to practitioners and is explored in the data gathered for this PhD study (see Chapters 3 and 4).

### *Modern materials and traditional methods*

Some artists are interested in the combination of modern materials with traditional techniques. Lois Walpole, a contemporary British basket maker, uses recycled materials to be part of a "global basket-making tradition of making use of what is available" (Coote et al, 2000:57). Jan Yager's jewellery also combines the modern with the traditional (Brown, 1999:39).

### *Challenging perceptions*

This aspect questions the way viewers regard waste. Our negative associations, perceptions and expectations are seriously challenged through the transformation of waste into items of beauty (Arango, 1997:84, Bonaventura, 1997:20). Herman refers to this as the changing of "trash into treasures" (1998:9). Greenbaum (1999:28) sees "beauty in decay", Zeitlin (1993:31) regards flaws as "beauty marks" and Yager can make "precious even the most debased objects" (Brown, 1999:41). Waste is a material of contradictions – containing negative and positive aspects, both repelling and attracting (Brown, 1991:41, Cerny and Seriff, 1996:33). As Zeitlin succinctly states "what's garbage is a matter of perspective" (1993:31).

### *Social comment*

Another popular reason for creators to use recycled materials is to make a comment on their culture. Thus, the "detritus of consumerism" (Champeney, 1999:59) can be used to address issues relating to consumption and mass-production. Interestingly, Kastner writes that,

"If we are what we consume, then we must also find ourselves expressed in the by-products of that consumption" (1995:9).

Artwork made with recycled materials *may* reveal aspects about the society from which the objects originate (Coote et al, 2000:52, Taylor, 1996:13 and Richmond, 2000:36).

The use of recycled materials has resulted in the addition of "environmental responsibility to the established criteria of function, aesthetics and economics" in relation to creative practice (Arango, 1997:85). Arango, along with Simon (2006) (see section 2.6.1), sees the creative reuse of recycled materials as a major force in instigating social change (1997:85).

### *Accessibility*

Recycled materials are familiar and easily accessible. Chattopadhyay sees their use as creating art from the ordinary (1999:24). There is an attraction to the "anonymity [of] the everyday" where it is possible to mix the familiar and the unknown (Allen, 1997:51). Sarah Schmerler similarly describes the familiar as being "uncharted territory" (1999:86). The accessibility of found

materials encourages diversity and cross-cultural meanings (Herman, 1998:25, 31 and Kennedy, 1998:28-33). Rejectamenta is diverse, constantly available and accessible (Schwendenwein, 1994:47). Its use enables art, design and craft to be put into a wider context (Taylor, 1996:4 and Stephen, 2000:47) and assumptions and preconceptions can be challenged (Busch, 1991:28; Greenfield, 1984:113; Bonaventura, 1997:20-21; and Arango, 1997:84-85). Recycled materials can also enable “design participation” where the user can contribute to the design (Papanek, 1985:227).

Creative reuse is a global phenomenon (Coote et al, 2000:9) and it can facilitate the integration of divergent groups (Schwendenwein, 1994:47). We encounter ordinary recycled materials on a regular and daily basis – through artistic transformation these can become *extraordinary*.

### *Physical qualities*

The qualities of recycled materials are mostly physical and items may be selected for their “creative potential” (Champeney, 1999:35). They may also appeal due to “color, surface design and shape” (Kennedy, 1998:31). Herman refers to similar reasons for selection (1998:22). Rejectamenta may also be selected for its “formal attributes and symbolic significance” (Greenfield, 1984:10). These physical reasons for selection are explored in my own study via the questionnaire data analysis and are presented as an important aspect.

### *Objects as triggers*

Recycled materials can initiate a response in both the viewer and the creator. They can be a trigger that shifts consciousness resulting in direct influences on the creative process (Champeney, 1999:23 and Greenfield, 1984:95). Artist Bird Ross explains how he responds to items of rejectamenta: “I didn’t choose the materials they chose me” (Herman, 1998:50) and jeweler Keith E Lo Bue states that the found object can “dictate its own means of assembly” (Greenbaum, 1999:28). Salvaged items encourage “humour, playfulness and reinvention” (Champeney, 1999:3) and a sense of narrative, “beauty and ingenuity” (Herman, 1998:9). They can also inspire “functionality and simplicity” (Champeney, 1999:14) and encourage a more internal, personal and emotional response.

### *Lack of value*

Recycled materials can spark creativity and experimentation as they are valueless. The fear of failure or of wasting expensive resources is removed. Practitioners, such as Lois Walpole, believe that they can be “more creative with very limited resources” (Coote et al, 2000:56). The challenge of transforming such materials encourages inventiveness (Greenfield, 1984:118) and the restrictions can encourage “resourcefulness and imagination” (Champeney, 1999:10).

The alteration of value, via artistic manipulation is discussed by Scanlan (2005:112) and this is important to all the examples of visual work used in this thesis. Each creator has given renewed value to the rejectamenta they use in their work. What was once discarded and deemed ‘valueless’ by one has become valued when re-appropriated and reused by another.

## 2.8 Chapter Summary

Through the writing of this review I have learned that assumptions cannot be made, by the viewer, about the creator's intent or their reasons for using rejectamenta. Evidence is required, in the form of questionnaire data, interviews and/or conversations, to elicit reliable information. While we are able to identify key issues through the Literature and Practice Review, the creative experience of using recycled materials is one that is specific to each practitioner. It is this personal approach that I am interested in identifying and researching further. The key texts, discussed here, are a starting point towards identifying a process associated with creatively using rejectamenta. My intent is to use a diverse selection of practitioners to provide personal, first-hand data. This can then be analysed and re-presented in a visual form exploring the whole journey of rejectamenta usage – from location to final art piece. The data has been gathered via the pilot and final questionnaires.

The examples used in this chapter show that there has been a growing trend towards the analysis of contemporary creators that use rejectamenta. This has gathered momentum during the 1990s and the first decade of the 21<sup>st</sup> Century and is evident through selected texts and associated exhibitions. However, to date, there is still a lack of thorough and in-depth resource material that explores the journey of how creators select, collate and use their rejectamenta. The intent of this thesis is to begin to reduce the gap in knowledge by providing a rigorous and evidenced based approach to this topic.

## Chapter 3 Methodology and Research Methods

### 3.1 Introduction

This chapter starts by briefly placing the research within a methodological framework and it identifies the main theoretical perspectives. Following this – aspects of the general research approach are outlined, including the participants and the on-line questionnaire. This then leads to the methods, covering: the development of the questionnaire and the Rejection Audit Trail; the forming of the group of participants; the aims and objectives of the final, pilot and trial questionnaires; a diagrammatic representation of the questionnaire development; a summary of findings from the pilot questionnaire including the pilot Rejection Audit Trail, and ending with a range of Individual Respondent Profiles derived from the pilot questionnaire data.

### 3.2 Methodologies applied to the research

#### 3.2.1 General Introduction – Survey

This research has evolved using a multi-method approach, that of the ‘bricoleur’, combining qualitative and quantitative data. It is an interpretative study with a ‘social research’ focus. The main methodology is that of the survey – through the implementation of a questionnaire.

The research has also been influenced, to a lesser degree, by a mix of other methodological approaches. These have included constructivism and constructionism, realism, cultural anthropology and ethnography. These methodological influences have been combined with the theoretical perspective of interpretivism, in particular symbolic interactionism. These approaches are briefly discussed below in relation to the survey. However, it is the survey, in conjunction with the multi-method approach of the ‘bricoleur’, that is the main focus. Figure 3.1, below, presents a visual explanation of the multi-method approach to the study. Qualitative researchers Norman Denzin and Yvonna Lincoln are advocates of this type of approach believing that it adds rigor to the process (2005:5).

Denzin and Lincoln also discuss the ‘bricoleur’. They identify different types – the “methodological”, “theoretical”, “interpretive”, “critical”, “political” and “narrative” bricoleur (2005:6). My research fits with that of the ‘interpretive’ and ‘narrative’ bricoleur. I am interpreting data and presenting a narrative in relation to rejection use. Denzin and Lincoln also see similarities between the bricoleur and a multi-layered montage. By doing this they are inviting “viewers to construct interpretations that build on one another as a scene unfolds” (2005:5). Montage is evident in my research through the use of multiple sets of data from a range of practitioners. These can be viewed singly or in relation to each other – especially via the diagrammatic Rejection Audit Trail discussed later in this chapter.

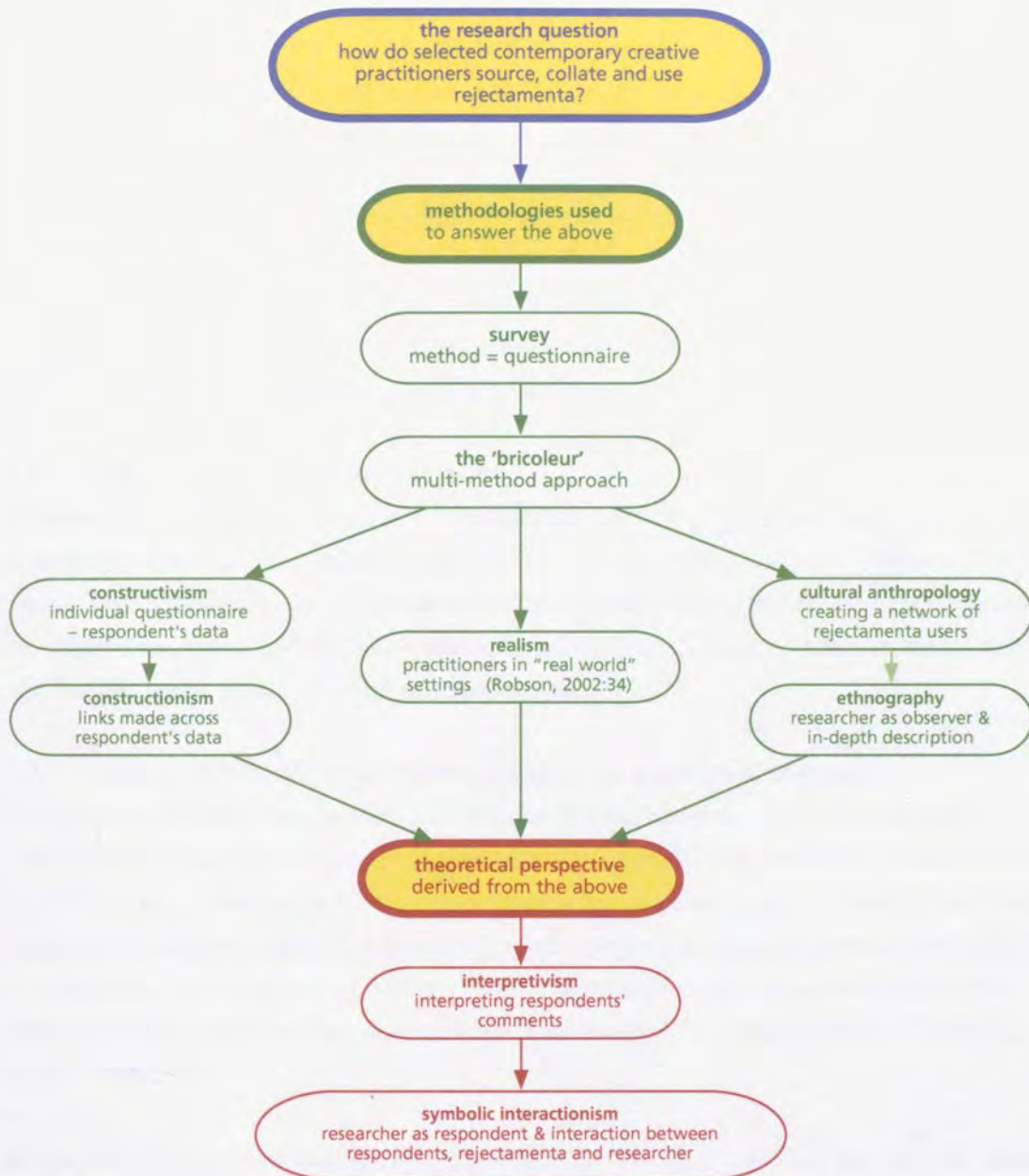


Figure 3.1 The multi-method approach to the PhD study

As stated earlier (see page 2), the study identified five research questions – How do the selected creative practitioners respond to the term ‘rejectamenta’? How do the selected creative practitioners locate rejectamenta? How do the selected creative practitioners select / reject rejectamenta? How do the selected creative practitioners collate their rejectamenta? How do the selected creative practitioners use their rejectamenta?

The nature of these five research questions, and associated research objectives (see page 2), led the study towards the use of a survey methodology. This approach has been used as the main focus for the research. The survey has enabled a wealth of data to be collected and led to the development of a range of direct professional relationships between the researcher and the respondents. By taking this “real world” approach (Robson, 2002:34) the study is placed directly within the context of a currently active community of rejectamenta users.

### 3.2.2 Constructivism and Constructionism – as applied to the survey

The research is 'idiographic' – concentrating on individuals through the use of the on-line questionnaire and the case study of my own creative practice. It is also 'collective' – looking at comparisons and differences across a range of individuals. As such it is both *constructivist* (individual) and *constructionist* (more global – see Crotty, 1998:57, 79). The overall nature of the research question is constructionist as it looks at a diverse group of practitioners. The research commenced in a constructivist vein with individual questionnaires and then moved into a more constructionist phase. In this phase links were made between individual respondents and the interaction between the respondent and the rejectamenta was also explored.

### 3.2.3 Realism – as applied to the survey

This research is *realist* in nature as it revolves around a diverse group of 'real' practitioners. Its findings are concerned with understanding the past, not predicting the future (Robson, 2002:41). The research findings are specific to a group at a particular moment in time. The realist feature of this study is associated with its "real world settings" (Robson, 2002: 34). It focuses on a range of real practitioners – all current users of rejectamenta.

### 3.2.4 Cultural Anthropology / Ethnography – as applied to the survey

Through the connection between the researcher and those observed, the study is loosely influenced by cultural anthropology; in particular, ethnography. The role of the researcher as an observer, not a critic, is particularly relevant as is the construction of a network of users of rejectamenta. This is a multi-sited group of English-speaking practitioners spread geographically across continents. As I am a part of this network the research is also *reflexive* in nature. The dialogue between the researcher and participant is described, by Colin Robson, as "building bridges" (2002:13).

As integral partners in the research the respondents have become "partners and 'experts' whose views are sought" (Robson, 2002:23). Seven respondents in the final questionnaire specifically requested to be kept informed about the study. This relativist approach with "reality being represented through the eyes of participants" is an important feature (Robson, 2002:25). Another ethnographically influenced aspect of the study is what Clifford Geertz (1973) terms 'thick description'. This appears in the respondents' in-depth responses to open questions in the questionnaire, other additional comments and email correspondence.

The development of the Rejectamenta Audit Trail has emerged from "collaboration between researcher and those who are the focus of the research" (Robson, 2003:215). It has been created from the data generated by the pilot and final questionnaires (see Chapters 4 for more detail). The intent of the Rejectamenta Audit Trail is to visually identify the decisions that are made by practitioners during the location, selection, collation and use of rejectamenta. The development of the Rejectamenta Audit Trail is an example of the democratic and iterative approach to the research process. The building up of a rapport between myself and the participants has been an

essential part of the study. Through the trial, pilot and final questionnaire there has been a cycle of reflection, change and implementation.

### 3.3 Theoretical Perspective – as applied to the survey

#### 3.3.1 Interpretivism and Symbolic Interactionism

The primary theoretical direction is that of *interpretivism* – aiming “to understand and explain human and social reality” (Crotty, 1998: 66-67). This stems from the constructionist / constructivist / realist approach that guides the research. Within this genre, *symbolic interactionism* is the most relevant perspective for my study. This is as I am interested in the interaction between the subject (respondent), the object (rejectamenta) and the researcher (myself).

Of particular interest is symbolic interactionism’s pragmatic view of the importance of “experience and culture” within the research process (Crotty, 1998:74). This relates to the respondents’ own comments about rejectamenta and their subsequent interpretation. Michael Crotty also emphasises an important aspect of symbolic interactionism as being the ability to place yourself in someone else’s shoes (1998:75). This occurs in the PhD study as I am the researcher and the researched – both a respondent and a creative user of rejectamenta. Additionally, Crotty states that it is this interaction, where the researcher takes on the role of those studied, that is the key to symbolic interactionism (1998:75). This is an important aspect to my research.

Qualitative researchers Andrea Fontana and James Frey also advocate the need to establish a good rapport with respondents:

“the researcher must be able to take the role of the respondents and attempt to see the situation from their viewpoint...” (in Denzin & Lincoln, 2005:708).

However, they also identify the pitfalls from this position as the researcher may lose “his or her distance and objectivity...” (in Denzin & Lincoln, 2005:708). Objectivity has been maintained by verifying the data through a pilot and final version of the questionnaire.

### 3.4 Context

#### 3.4.1 General Research Approach

Much work has gone into the maintenance of ‘personal–professional’ relationships with participants throughout the study. This has been through friendly initial email contact and swift responses. The collaborative approach has been furthered with relevant updates on progress emailed to the whole group and more detailed information sent to interested individuals. This resulted in feedback that was then incorporated into the study. Throughout, the respondents’ comments and views have been crucial and have driven the research. As the research has pivoted around the data that the respondents have generated it is clear that the study is an example of what Robson refers to as “real world enquiry” (2002: 3). Through the questionnaire instrument a range of “multiple realities” have emerged describing and exploring activities that take place in a real world context (Robson, 2002:27). The respondents’ involvement in the study is also

reflected in the number of comments of interest and encouragement received as part of Question 21 in the pilot and final questionnaire. In the final questionnaire, 14 respondents sent messages of best wishes and good luck.

The research seeks to be exploratory and descriptive and through the use of the questionnaire it aims to identify how participants respond to rejectamenta. This is through the gathering of data relating to the selection or rejection of rejectamenta, where it is found and how it is collated and stored. By using my own practical work as a case study (see Chapter 5), a detailed investigation is made into an individual's collecting habits and their use of rejectamenta. Due to the nature of the sampling for this group (see section 3.5.2 below), the conclusions drawn relate to the specific group that has been studied. The study's iterative approach is demonstrated through the involvement of participants with ongoing feedback, the trial, pilot and final questionnaires. Through this democratic approach unexpected elements have emerged and have been incorporated into the study. Crotty describes this type of approach as being "a cyclical process ... of reflection and action" (1998:157). This has been an essential element to the research and it is also discussed in relation to my visual work in Chapter 5.

The mix of qualitative and quantitative data has contributed to the questionnaire being a mix of a flexible and fixed design. This has been through the use of open and closed questions. Other flexible aspects of the study are: that the theory has developed from the data; the author has engaged in a dialogue with the participants through the use of email contact and participant feedback; that it explores the process of using rejectamenta through the Rejectamenta Audit Trail; and, finally, that the research has focused on the "participants' perspective" (Robson, 2002:372). The fixed aspects of the research are: the geographically detached nature of the study; the English-speaking requirement for participants; and the need for internet access to complete the questionnaire. Additional qualitative data has been gathered in the form of email and postal correspondence – including text and photographs of respondents' work, their workspaces and collections of rejectamenta.

### 3.4.2 *The group of participants*

The research aims to be non-exploitative in the sense that it seeks to create "an empathetic understanding between researcher and participants ..." (Robson, 2002:198). Through their use of non-traditional materials (rejectamenta) this group of participants can be seen to be operating on the fringes of art / design / craft. This research intends to give the group of rejectamenta users a 'voice' and to validate their working methods. It is the type of research that can be described as being "emancipatory" (Robson, 2002:60).

Qualitative researchers Egon Guba and Yvonne Lincoln (in Denzin & Lincoln, 2005:209) also refer to the current importance given to participants, and the researcher, having a 'voice'. This allows both to "speak for themselves" (in Denzin & Lincoln, 2005:209). Through the approach that this study has taken, using primary data and respondents' quotes verbatim, this has been encouraged. My own 'voice' is heard in Chapter 5 in relation to my own visual practice.



Denzin and Lincoln refer to the traditional problems associated with the relationship between the researcher and the researched (2005:21). They are fully aware that the researcher and their cultural experiences can cause bias:

“There are no objective observations, only observations socially situated in the worlds between the observer and the observed” (2005:21).

Although the group studied for this research could be described as exclusive, as they are English speakers with access to the internet, it is also inclusive. The group is diverse – including those who make a living from regularly using rejectamenta and exhibiting their work to those who occasionally use rejectamenta for their own personal fulfillment. The study has not just focused on those with a research/publication profile. It has aimed to reflect a wider selection of relevant, creative practitioners. The Rejectamenta Audit Trail was created so that the research process could be readily understood by the participants and other interested parties. Users of rejectamenta can see how they fit into a larger network of creative practitioners. Feedback, from respondents about the pilot questionnaire’s findings, indicates an interest in this. RW states “it’s really interesting to see the cross section of respondents and their various ways of collecting and dealing with rejectamenta” (email correspondence, 2005). RC writes “I am finding it interesting that you are trying to categorize trash and the people who love it” (email correspondence, 2005).

The Rejectamenta Audit Trail, with its explanation of process, has links to a visual design proposal created by the designer Matt Cooke (cited by Noble and Bestley 2005:30-1). The Rejectamenta Audit Trail is discussed further in this chapter and in Chapters 4 and 5.

### 3.4.3 On-line Questionnaire Considerations

The electronic/digital nature of the on-line study has meant that the researcher and the participants need to be computer literate but as a result of this they can be geographically distant. This has advantages in terms of the breadth of the study and the diversity of respondents, but the response rate can be as low as 10–30% for such an approach – leading to disenfranchised participants that do not feel included in the study (Saunders et al, 2003:284). However, there are other advantages including: a lack of interviewer impact; lack of distorted responses; and the ability to target specific/named individuals. Fontana and Frey also mention the advantages and disadvantages of on-line data generation (in Denzin & Lincoln, 2005:721). They mention speed and low-cost as positives and a lack of non-verbal cues, problems with establishing relationships and the possibilities for deception as negatives. They also discuss the fact that this is a relatively new approach that is still in its infancy and is “used primarily for quantitative research” (in Denzin & Lincoln, 2005:721). My research has used this method to obtain substantial quantities of qualitative data.

In the case of my research the useable response rate of completed replies from those contacted for the pilot questionnaire was 75% and with the final questionnaire 58%. Both of these figures are much higher than that expected by Mark Saunders et al. The difference in response rate between the pilot and final questionnaire can be explained by two factors. Firstly, the final group

was much bigger in number and therefore harder to manage than the pilot. Secondly, by the time the final questionnaire was launched more time had passed from when the respondents had initially shown interest in the research. However, the generally high response rate across the two questionnaires reveals that the respondents were interested enough in the study to invest time in revealing their selecting, collecting, collating and using habits.

The on-line, self-completion questionnaire was selected as the most relevant approach as a wide range of data could be collected from a diverse group of participants. This enabled many points of comparison to be drawn across the group to produce the Rejectamenta Audit Trail that shows the process of sourcing and collating rejectamenta, and a diverse range of Individual Respondent Profiles. The questionnaire enabled large quantities of detailed information to be gathered effectively, systematically and at speed. With the use of a questionnaire the methods and processes are clear and transparent; the research is “visible and accessible” (Robson, 2003:232).

The questionnaire was seen to be the most pertinent instrument to provide a wide range of data to answer the research question. A smaller number of case studies or face-to-face interviews could also have been relevant but they would have produced in-depth information about specific individual’s use of rejectamenta. A more macro-orientated approach was taken by studying a wider group of individuals. It was important that the knowledge required to complete the questionnaire was readily available to each respondent at the time of completion – so that they were more likely to complete all the fields. The number of complex information-retrieval questions were kept to a minimum.

The language of the questionnaire had to be simple but not patronising, succinct and not misleading. As well as involving participants, the research communicates in clear, everyday language with a voice and tone that is relevant to the participating group. The feedback of information to the participants is also written in a similarly accessible style. I have aimed to write this entire document in as accessible a way as possible.

It was also important to minimise interviewer bias and each closed question had a relevant answer that could “apply to every respondent” (Saunders, et al, 2003:300). These concerns were addressed through the development of the pilot questionnaire and the subsequent changes resulting from respondents’ comments. This meant that the final questionnaire was thoroughly tested before it was launched.

## **3.5 Methods**

### **3.5.1 Development of the questionnaire**

#### ***Rejectamenta Audit Trail***

One of the main outcomes of the PhD research and its contribution to knowledge has been the emergence of the Rejectamenta Audit Trail. This is a detailed record that traces rejectamenta from its initial location to its final creative outcome. It was developed from the data gathered from the trial and pilot questionnaires. The Rejectamenta Audit Trail is discussed further in

section 3.5.5 and is also presented in an explanatory, diagrammatic format. It emerged from the pilot questionnaire data and was then tested against the final questionnaire data including my own rejectamenta use. More can be read about it in Chapters 4 and 5.

### *Summary of method*

A wide range of creative practitioners, including artists, designers and crafts people, were contacted via email and asked to participate in the research. Those that initially agreed to help became participants and once a participant submitted a completed, on-line questionnaire they became a respondent. Their responses, in the form of answers to the questionnaire questions, became the raw data for the study.

The questions included: open questions to encourage rich, anecdotal information; and closed questions with specific answers. Once the data from the three main open questions was collected it was assigned to a range of coding categories. Here thematic headings were used to organise the data (see section 3.5.5).

An initial group of selected individuals were requested, by email, to fill in the trial questionnaire. They were used to provide data before the pilot group tested the questionnaire. The trial group consisted of a range of acquaintances that did not necessarily use rejectamenta. Their role was to test the use of language. The pilot group included self-selectors – those who spontaneously submitted a questionnaire during the relevant time span. These are people that were not contacted directly by myself but came across the study themselves, or as a result of recommendation by their colleagues (known as ‘snowballing’). Practitioners were contacted via personal websites, gatekeepers (individuals who can grant access to specific creators), arts organizations, and on-line lists and forums.

### *3.5.2 PhD Participants*

The overall group of practitioners was created during the period November 2001 - February 2004 with all relevant information managed digitally.

### *Making contact*

The questionnaire was accessed from my research website – [www.rejectamenta.com](http://www.rejectamenta.com). As this website also includes examples of my visual work it demonstrates the strong links between the written and practical elements in the research. It also places my research and visual work in the public domain – available for potential respondents to view. This gives my work some credibility amongst those I am researching. Three respondents made additional, related comments in the final questionnaire (question 21) – “You have a beautifully-designed, very elegant website” (GD), “Emma I love your work” (RK) and “I never heard of the term ‘rejectamenta’ and really admire your scholarly work in this area” (RR). As the respondents are already users of rejectamenta, my visual style should not adversely affect their work or responses.

The self-completed questionnaire was designed to function only as an on-line version to be administered by participants in their own time-frame and environment. This was: for ease

of data entry for subsequent analysis; for time savings – quick to upload information on the website; for ease of contact with target group across geographical distance; to reduce monetary costs - no printing or postage and no delivery involved; and to minimise environmental impact – saves on paper, printing ink and transportation miles. As the target group was previously contacted via email all have some degree of internet access. The targeted, English-speaking, practitioners were predominantly based in Britain, Europe, the USA, Canada and Australia.

### *Sampling*

A 'sampling frame' of all possible users of rejectamenta could not be created and it was not relevant to use probability sampling. This is as it was such a geographically diverse and somewhat 'underground' group. Instead, non-probability sampling was used to gather together a range of participants suitable for the study. Purposive, snowball and self-selection sampling methods were also used. The combination of sampling approaches added to the multi-method nature of the research and meant that participants could be gathered from a range of sources.

Through purposive sampling a variety of users of rejectamenta were identified and targeted. They consisted of a diversely located group of individuals using a wide variety of different types of rejectamenta. They may or may not generate income from their use of rejectamenta, have published, or exhibited their work. Key individual respondents initiated the snowball sampling – their personal recommendations further expanded the group of participants.

Self-selection sampling was serendipitously used during both the pilot and final questionnaire. In the pilot phase there were six self-selectors and in the final questionnaire time-span an unexpectedly large group of self-selectors suddenly appeared. This was towards the end of the time that the questionnaire was active and were the result of a small number of participants posting the questionnaire URL on a number of 'Yahoo groups'. The data from these self-selectors was not included for the following reasons: I did not select the 'Yahoo groups' that the URL was posted on; the groups were very specific and as a result the self-selectors were mainly very similar types of practitioners; and the responses were nearly entirely from females. Other self-selectors, who submitted earlier in the process, were included.

Despite being an interesting data set its inclusion into the PhD study would seriously skew the results in favour of this group. It was decided that this data could be treated as a sub-set and analysed after the PhD's completion. In this phase comparisons could be made between this group and those studied in the final questionnaire group. In the pilot, 40% of respondents were self-selectors (including snowballers) and in the final questionnaire 24% were self-selectors (including snowballers).

### *Number of creators contacted*

It has been near-impossible to gauge the total numbers who were contacted for the study – the call for research assistance was passed on by gatekeepers and participants to an unknown number of contacts. Initially I contacted approximately 250 creative practitioners.

The key arts organizations and websites used to approach practitioners are included as Appendix 3.1. The following numbers of participants can be identified from mass sources.

- 43 creators were contacted using the Crafts Council's National Register of Makers. There were positive replies from 21 (49% of those contacted).
- 44 altered book artists were contacted through the ISABA (the International Society of Altered Book Artists) and 24 replied agreeing to participate with the research (55% of those contacted).
- 24 artists were contacted via the Axis website, an online contemporary arts resource, and 14 agreed to participate (58% of those contacted).

The participant numbers were also affected by the length of time of the study. During the initial three-year period before the questionnaire was launched (2001-2004) some participants became untraceable as their email addresses became obsolete, and others lost interest in the study. However, more participants were discovered as the study progressed so the range of creators was constantly reforming. The final questionnaire was emailed to 120 participants with 70 of them replying. As mentioned earlier this final number increased to 92 as a result of snowballers and self-selectors.

### 3.5.3 Aims and objectives of the questionnaire

#### *Aim of the questionnaire*

The questionnaire directly supports the main aim of the PhD – gathering data relevant to revealing how selected contemporary creators find, store and use rejectamenta in their creative practice. Due to time constraints each respondent's use of rejectamenta is only identified as a general type of final visual outcome – for example, printmaking, artists' books and sculpture.

#### *Objectives of the final questionnaire*

- to generate data to be used as the basis for the Rejectamenta Audit Trail.
- to identify how creators locate, select, reject, collect and use their rejectamenta.
- to generate data to be used to create a range of Individual Respondent Profiles.

#### *Objectives of the pilot and trial questionnaires*

- to identify that the questions were relevant for the generation of data to reveal the Rejectamenta Audit Trail.
- to rewrite / omit questions that were confusing, misleading or irrelevant.
- to add questions needed to enrich the data or to clarify points.
- to check that all aspects relating to the Rejectamenta Audit Trail were covered.
- to check that the use of language was clear and succinct. This was to enable access by as wide a range of participants as possible.
- to generate data to be used to create a range of Individual Respondent Profiles (in the pilot).

The questionnaire development process can be viewed succinctly in Figure 3.2.

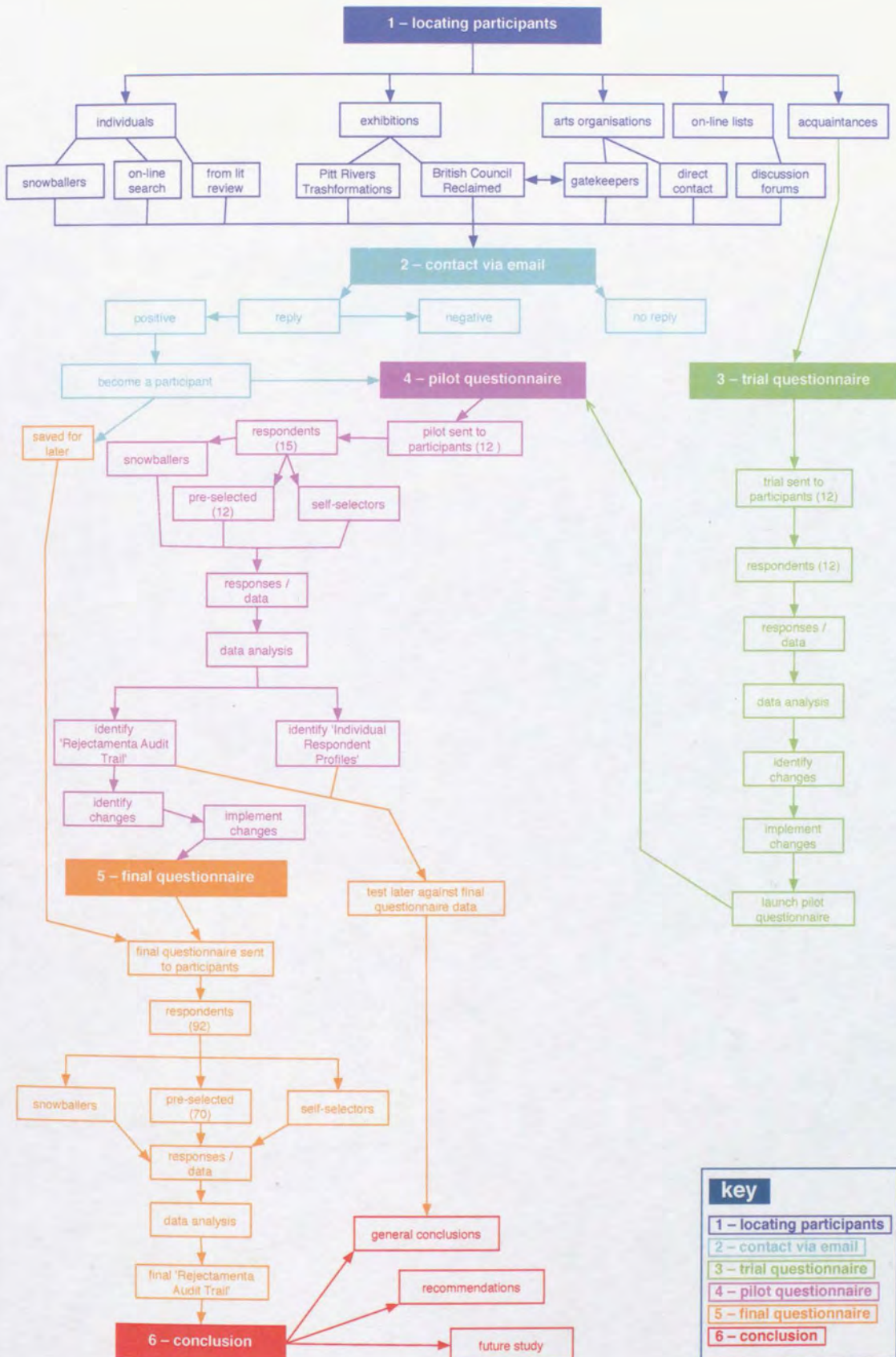


Figure 3.2 Questionnaire development process

### 3.5.4 Developing the questionnaire

#### *Stages*

There were three stages to the questionnaire development: the trial questionnaire (November 2003 – launch and data collection); the pilot questionnaire (February 2004 – launch and data collection) and; the final questionnaire (September 2004 to April 2005 – launch and data collection). The comments made by individuals about the trial questionnaire directed the design of the pilot questionnaire questions. Subsequently, the data gathered from the pilot questionnaire determined any changes that were necessary for the final questionnaire.

#### *Questionnaire design*

It was important that the on-line questionnaire contained a clear statement about the PhD's relevance and context. This has a similar function to a covering letter included with a postal questionnaire. Clear instructions for the completion of the questionnaire were required as was a comment about participant anonymity. Simpler questions were located at the start of the questionnaire, followed by more complex questions in the middle and personal details at the end. This is the format advocated by Saunders, et al (2003:303) who suggest that by putting personal details last no other data is lost if this section is not completed. Respondents may choose to remain anonymous and omit this section.

Closure was equally important with a 'thank you' for participation after the questionnaire was digitally submitted. This was followed up by a swift and individual email reply – wherever possible within 24 hours. For those who expressed additional interest this email requested the submission of photographic evidence of their work, workspaces and collections of rejectamenta. Where relevant, those that submitted this additional data were used as Individual Respondent Profiles (see later in this chapter).

#### *Trial questionnaire*

The aim of the trial questionnaire was to check that the questions were relevant and could be understood by a wide range of people, including academics and non-academics. Some recommendations for change emerged and were applied to the pilot questionnaire.

#### *Trial – participants / respondents*

With the trial the participants did not need to be part of the target group or users of rejectamenta. They were used to comment on the "face validity" of the questionnaire – its structure and use of language (Saunders, et al, 2003:309). The trial also helped to eliminate any problems associated with participants' interpretation of the questions, and my interpretation of their answers. The trial consisted of feedback from twelve individuals: SS – a designer; NBM – an artist; ST – a business manager; JP – a principal lecturer in strategy and management; PW – a senior lecturer in graphic design with a PhD; GEH – an art history lecturer with a PhD; IN – a senior lecturer in graphic design with dyslexia; RH – a print resource area co-ordinator; MBU – a senior lecturer in graphic design; MBO – a graphic designer and artist; KD – an educator and PhD student; and JB – a freelance researcher specialising in questionnaires and interviews.

### *Trial – summary of recommended changes*

Following the trial a number of changes were made including; some retitling, editing, re-wording and additions to the text. After the implementation of these changes the pilot questionnaire was launched. A selection of relevant participants was used for the pilot – these were all creative users of rejectamenta.

### *Pilot questionnaire*

The aim of the pilot questionnaire was to identify the appropriateness of the questions and to recommend any changes. These were implemented before the final questionnaire was launched.

### *Different categories of questions*

The questionnaire was devised to ascertain various types of information about the respondents and their use of rejectamenta. The data falls into four categories: respondent's personal details; respondent's practitioner information; respondent's use of rejectamenta; miscellaneous / general questions.

### *Pilot – types of questions*

Out of the 19 questions in the pilot 14 were closed questions with predetermined answers. Additionally, open questions were included so detailed responses could enrich the data. They were kept to a minimum due to the length of time required for researcher analysis and respondent completion. As a result of the pilot study Question 16 (which was originally an open question about funding and grants) was reworded as a multiple answer closed question. No limit was imposed on the amount of text respondents could submit in answer to each open question. The open questions provided key data for the more exploratory and analytical aspects of the research. They were vital to make the research come alive.

### *Pilot group*

Initially 12 participants were targeted for the pilot study. The selection criteria was that their surnames began with either an A or a B. This was used as a semi-random method of sampling. The return rate of usable responses, from this targeted group was 75% – nine responses. In total 15 respondents were included in the pilot group. The additional six were self-selectors who submitted the on-line pilot questionnaire during the relevant time period. Their responses were used as, during the time period of the final questionnaire, it was expected that similarly self-selectors would submit relevant data.

Thirteen of the 15 respondents provided detailed responses with four of these writing particularly in-depth replies. These findings indicate that the respondents generally found the pilot questions relevant enough to devote time to answering them. The pilot respondents were also encouraged to comment on practical issues relating to the format and content of the questionnaire. For anonymity purposes all participants are referred to with initials. Table 3.1, below, identifies which participants in the pilot questionnaire were pre-selected and which were self-selected. The



complete spreadsheet of data collected from the pilot group participants is held by the author. Each respondent's data can be tracked through the data included as Appendix 3.2.

*Table 3.1 Pre- and self-selected respondents in pilot*

<i>Pre-selected</i>	<i>Self-selected</i>
Chosen from main study group of potential respondents – all those whose surnames began with an 'A' or 'B'	Those who spontaneously filled in questionnaire during period of pilot study
LAF AA DA CB BB SB DB KB AB	CLB CDM FL AS NJ LK

As part of the integrity of the study, any quotes made by the pilot respondents are presented verbatim. Spelling and punctuation remain as they appear in the individual's questionnaire responses.

### *3.5.5 Summary of pilot questionnaire findings*

#### *Introduction*

The main findings from the pilot questionnaire data fall into five categories: a summary of pilot questions and responses; changes – the development of the questionnaire and recommendations for change; open questions – coding categories; the Rejectamenta Audit Trail; and the Individual Respondent Profiles.

#### *Category 1 – Summary of pilot questions and responses*

This section is most easily viewed as Table 3.2, below. It covers the pilot questions – identifying the most popular responses.

Table 3.2 Pilot questionnaire summary

Pilot question number	Question area	Most popular response(s)
1	Type of creator	Most respondents identified themselves as 'artists' (14).
2	Type of creative outcome	Not such a clearly defined response – 'other' (9), 'collage' (9), 'books' (8) (including comments made in 'other' section) and 'assemblage' (7).
3	Frequency of use of rejectamenta	Most respondents use rejectamenta on an 'always' or 'usual' basis (9).
4	Type of rejectamenta	Most respondents 'always' or 'predominantly' use manufactured rejectamenta (10).
5	Location of work-space	All respondents work from a 'home-based studio' (15).
6	How long rejectamenta is used for each week	Most respondents use rejectamenta for '16 hours or less' a week (10).
7	Income generated from creative practice	Just under half the respondents have another job that supports their creative practice (6).
8	Frequency of collection of rejectamenta	Just under half the respondents collect rejectamenta 'randomly' (7) and a third collect rejectamenta 'weekly' (5).
9	Type of location of rejectamenta	Just under half the respondents look for rejectamenta at 'external locations' (7).
10	Specific searching of rejectamenta or collection?	Just under half the respondents use 'predominantly previously collected' rejectamenta (7).
11	Locating rejectamenta	When looking for rejectamenta a large proportion of respondents use a 'variety of regular routes and locations' (9).
12	Sorting rejectamenta	A large proportion of respondents put their rejectamenta away until it is needed (9). A majority do some kind of sorting of their rejectamenta – either 'sporadically' or 'immediately' (11).
13	Open question about respondent's feelings on locating rejectamenta	Identification of six coding categories to categorise respondents' comments. The most popular was coding category 1 - 'wow' factor (8).
14	Open question about the selection of rejectamenta	Identification of eight coding categories to categorise respondents' comments. The most popular was coding category 5 - 'physical qualities' of the rejectamenta (7).

15	Open question about the rejection of rejectamenta	Identification of seven coding categories to categorise respondent's comments. The most popular were coding categories 9 - 'rejection at selection stage' (10) and 5 - 'physical qualities' of the rejectamenta (7).
16	Funding	Just over half the group receive 'no grants or funding' (8).
17	Publications etc	Just over half the group have had work published (8). A majority have had work published digitally (11). A majority have exhibited (12).
18		not included as they became part of Question 17 – administrative error.
19		not included as they became part of Question 17 – administrative error.
20	Participate, or not, with further with the research?	All respondents happy to participate further with the research (15).
extra	Personal details	Majority female (11). Majority 50 years old or under (10). All gave name, surname and address (15). Majority gave telephone number (11). Majority have a web address (9). Most gave email address (14).

### Category 2 – Changes

A summary of changes that were made to the questionnaire, prior to its final launch, are included as Appendix 3.3.

### Category 3 – Open questions

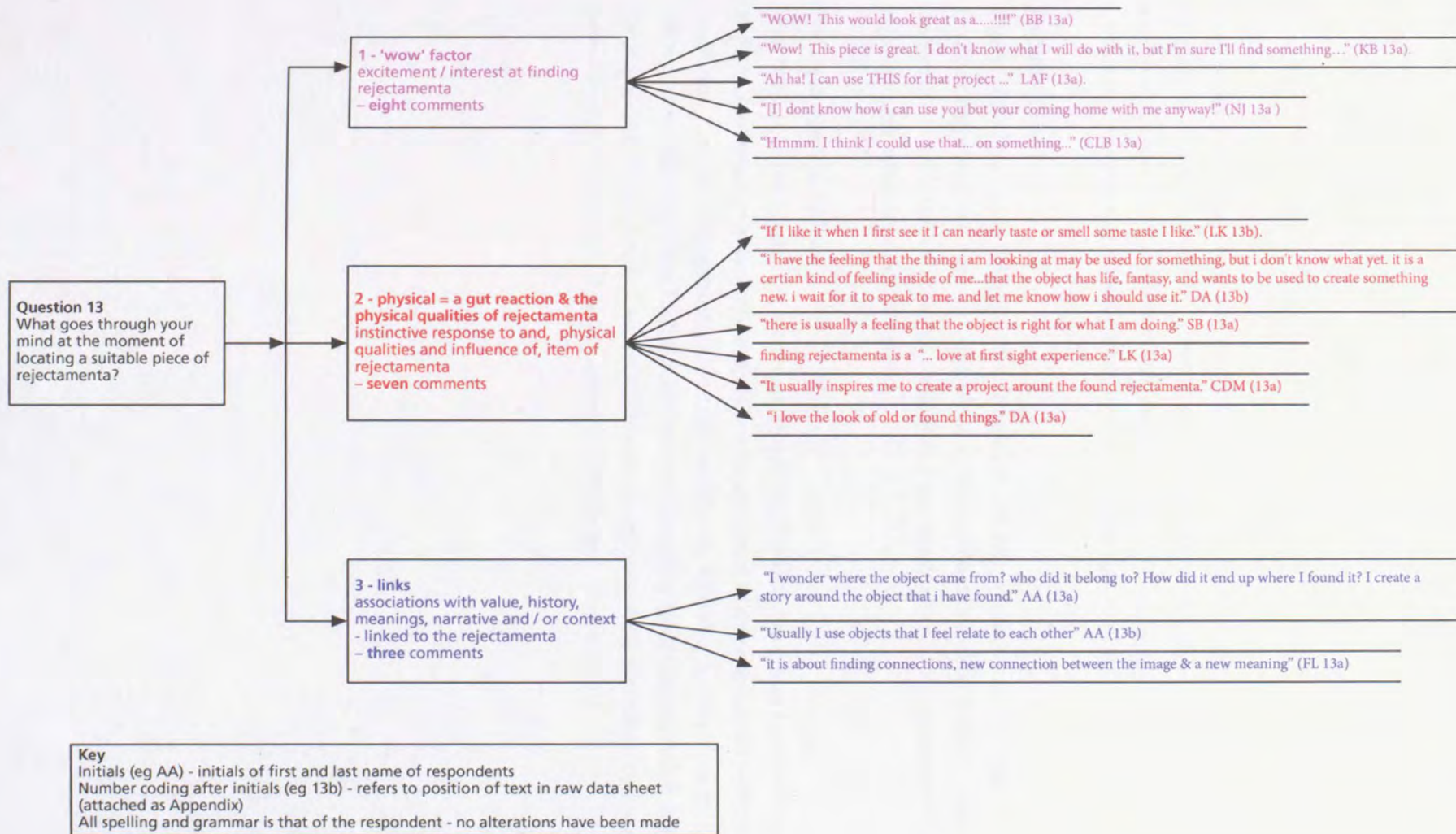
A summary of the data gathered from the three main open questions (13, 14 and 15 in the pilot) is included in the following diagrammatic flow charts. Each shows how key quotes have been selected from the respondents' comments and applied to a relevant coding category. These categories emerged from an analysis of all the responses. They are the minimum number of themes into which the data can be grouped. In a sense this grouping turns the open questions into closed questions. They could now be rephrased as a range of closed responses within closed questions. However, as the purpose of the final questionnaire remained to produce some qualitative, 'rich', anecdotal and personal data the questions (13, 14, 15) remained as open questions. Appendix 3.4 identifies the full set of information associated with these open questions. For the pilot part of the study the data was coded by hand as the quantity was manageable. With the final data set the coding was computer-assisted due to the quantity of information to be analysed.

### Question 13

Figure 3.3, below, identifies the first three coding categories. These occur in Question 13 – “What goes through your mind at the moment of locating a suitable piece of rejectamenta?” Coding



Figure 3.3 · Coding categories: Question 13



category 1 has been termed the “wow’ factor’, coding category 2 is concerned with the ‘physical response’ to rejectamenta and coding category 3 covers ‘links’ which include the rejectamenta’s associations with value, history, meanings, narrative and or context.

#### *Question 14*

Figure 3.4, below, covers Question 14 – “*Please explain how you decide to select rejectamenta*”. Coding categories 1–3 are included along with additional coding categories 4 and 5. Coding category 4 refers to ‘accessibility’ that can apply to the ease of finding rejectamenta and also the ease to which the viewer can understand the final piece. Coding category 5 covers ‘specific finds’ – where the respondent is searching for particular or appropriate items.

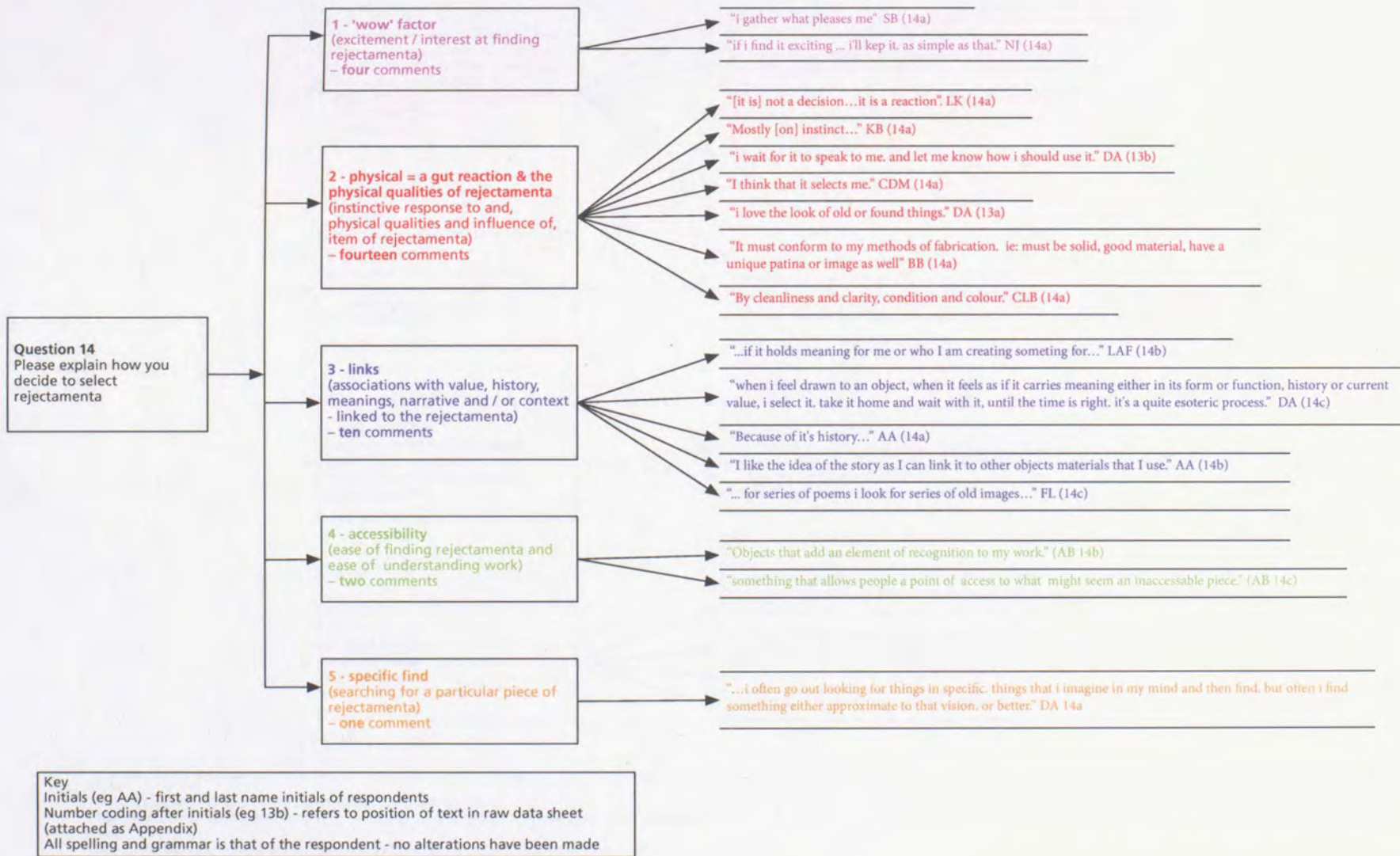
#### *Question 15*

Figure 3.5, below, covers Question 15 – “*Please explain how you decide to reject rejectamenta*”. Coding categories 2 and 3 are included, along with additional categories 6 and 7. Coding category 6 covers ‘rejection prior to/at selection = pre selection’ and coding category 7 includes ‘rejection after selection = post selection.’

#### *Coding category placement*

With the categorisation that occurred using these ‘pilot’ coding categories I decided that they might be too broad. In some instances comments were hard to place and could move across categories. The final coding categories are discussed in the following chapter. As a quick visual reference the following table, Table 3.3, shows how the coding categories expanded to encompass the larger data set explored in Chapter 4. This enabled more specific placement and was partly necessary due to more variations occurring with the larger volume of data.

Figure 3.4 Coding categories: Question 14





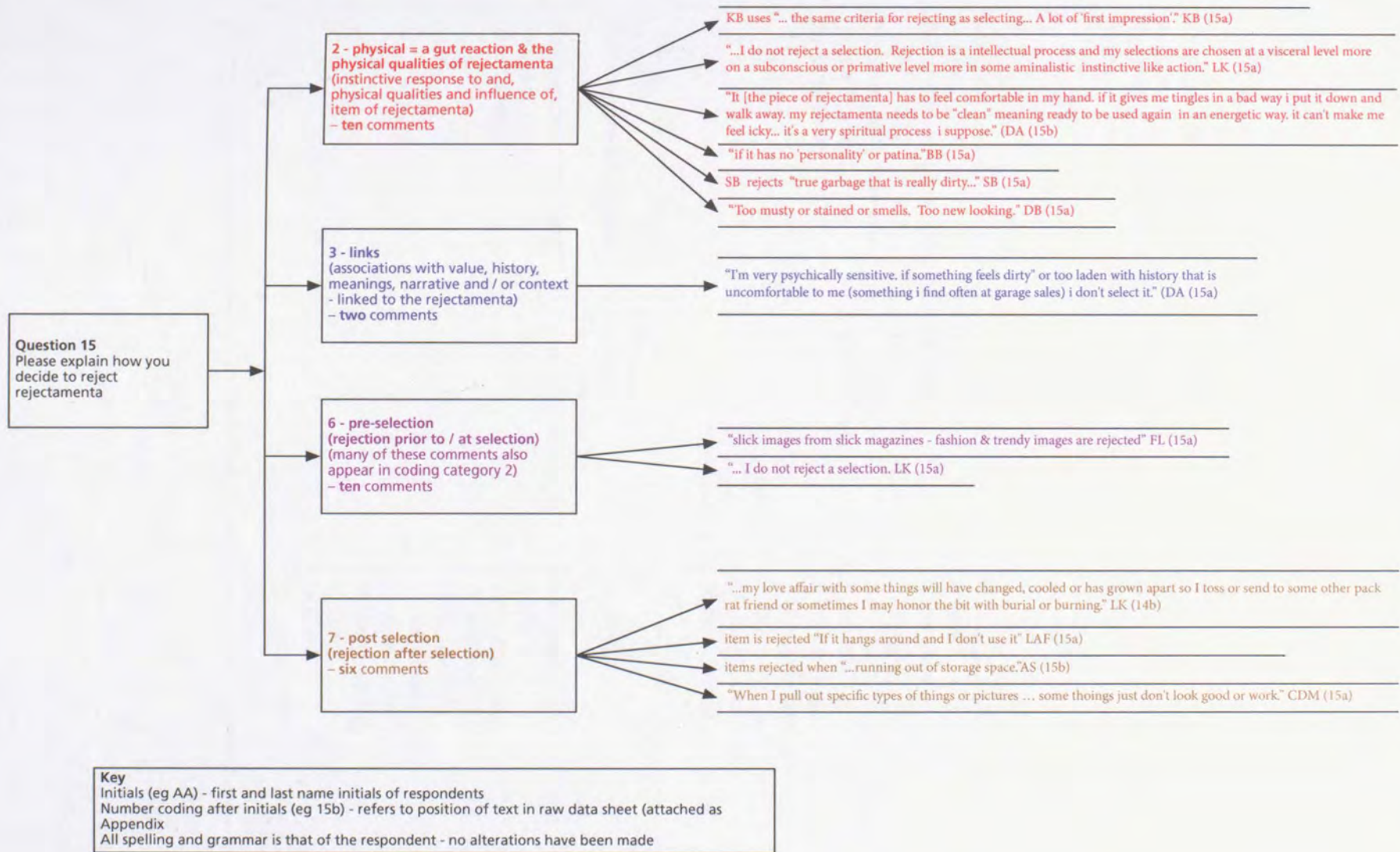




Table 3.3 Coding categories: Comparisons

question number	pilot coding categories	final coding categories
13 (pilot) 14 (renumbered in final)  <i>What goes through your mind at the moment of locating a suitable piece of rejectamenta?</i>	1 wow 2 physical 3 links	1 wow 2 +ve links 3 physical 4 intuition 5 potential 6 inspires work 7 appropriate/unique 8 cost 13 negative links 18 no response
14 (pilot) 15 (renumbered in final)  <i>Please explain how you decide to select rejectamenta</i>	1 wow 2 physical 3 links 4 accessibility 5 specific find	1 wow 2 +ve links 3 physical 4 intuition 5 potential 6 inspires work 7 appropriate/unique 8 cost 12 don't know 18 no response
15 (pilot) 16 (renumbered in final)  <i>Please explain how you decide to reject rejectamenta</i>	2 physical 3 links 6 pre selection 7 post selection	2 +ve links 3 physical 4 intuition 6 inspires work 8 cost 9 pre-selection 10 post-selection 11 no rejection 12 don't know 13 negative links 14 inappropriate 15 keep 16 space 17 no potential 18 no response

#### *Category 4 – the Rejectamenta Audit Trail*

The Rejectamenta Audit Trail is one of the key, and unique, features of this study. A pilot Rejectamenta Audit Trail (see Figure 3.6 below) has been created to show the process by which rejectamenta is found, selected, rejected, collated and used. Possible avenues have been identified to show the complete range of choices that are made by the collector/respondent. These routes have been identified from the data generated by the pilot questionnaire. In the following chapter the validity of the pilot questionnaire Rejectamenta Audit Trail is tested against the data collected from the final questionnaire. Amendments have been applied to the Rejectamenta Audit Trail in Chapter 4 and the final version exists as a proposed *model* Rejectamenta Audit Trail. It is applicable to this particular group of respondents. My own visual practice has been applied to the Rejectamenta Audit Trail and is discussed in Chapter 5.

The Rejectamenta Audit Trail includes the coding categories discussed in the previous section. They appear in the area termed *selection decisions*. These coding categories reveal the specific decisions that have been made at this part of the process – where most of the ‘rich’ data was gathered from the open questions. Each of the pilot questionnaire respondent’s journey through the audit trail could be plotted. In this instance one of the pilot respondents, BB, has had his data applied to the Rejectamenta Audit Trail. This is included as Figure 3.7, below. BB is also featured in the Individual Respondent Profiles section below. In Chapter 4 an *average* Rejectamenta Audit Trail is shown and all the respondents discussed in the Individual Respondent Profiles section have had their data applied to the final Rejectamenta Audit Trail.

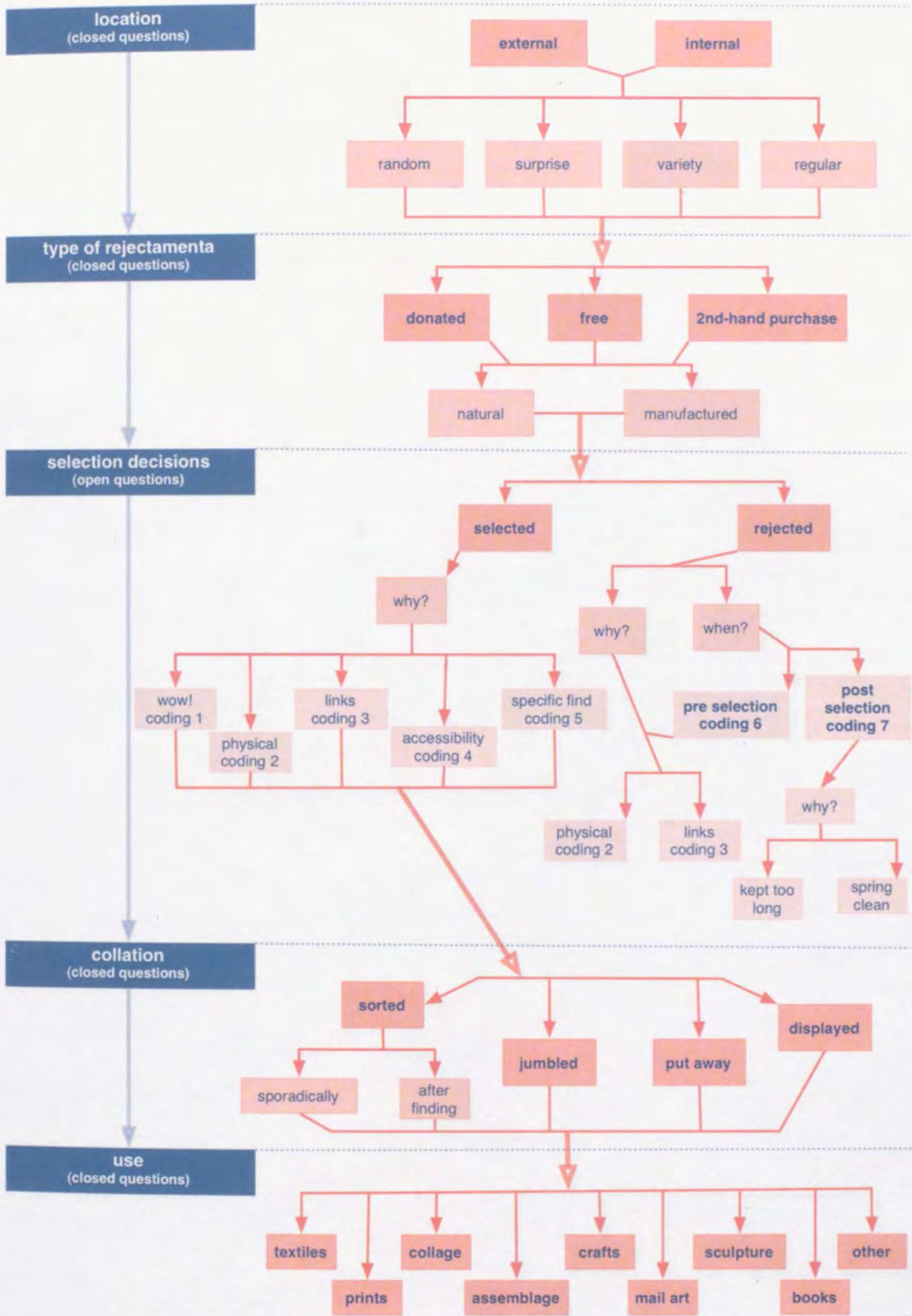


Figure 3.6 Pilot Rejectamenta Audit Trail  
 Showing the generic location, type of rejectamenta, selection decisions, collation and use of rejectamenta

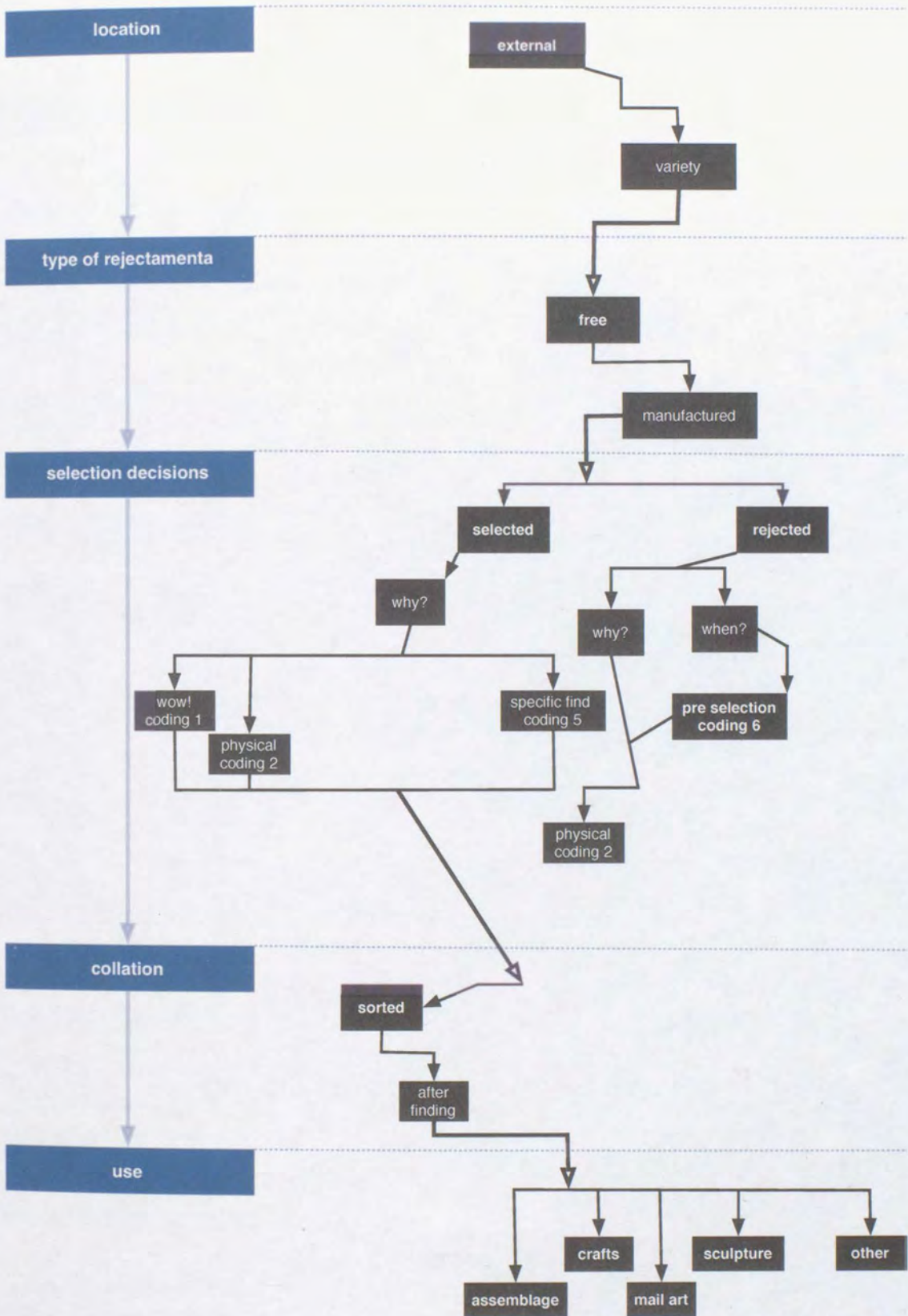


Figure 3.7 Rejectamenta Audit Trail – BB  
 Showing the generic location, type of rejectamenta, selection decisions, collation and use of rejectamenta

### *Category 5 – Individual Respondent Profiles*

#### *Introduction to profiles*

Five Individual Respondent Profiles have been created to demonstrate a range of ‘types’ of practitioner. They show how each respondent locates, selects, rejects, collects and uses rejectamenta. All references (in brackets) refer to comments made by respondents in the pilot questionnaire. These appear as part of the questionnaire data spreadsheet that contains all the responses (held by the author). It is important to note that the data the respondents’ supplied relates to their actions in 2004 when the questionnaire was completed. Words in *italic* are taken from the pilot questionnaire’s text and cc is used as an abbreviation for coding category. The respondent’s initials have been used to retain their anonymity and their spelling has been used verbatim.

#### *Photographs*

All photographs are printed with kind permission and are the copyright of each artist. The respondents were asked to submit photographs of their work-spaces and their storage of rejectamenta. Some additionally included photographs of their work in progress or final pieces. Five of the seven respondents featured here commented, via email, about the photographs they submitted. The language that the respondents use and their choices of photographs are extremely intriguing and revealing. Researcher Gillian Rose views photographs as being “unique sources of evidence in social science research” (2007:238). She identifies two aspects relating to the use of photographs in research-based texts. These are identified as “supporting” and “supplemental” (2007:239).

The photographs in this section both support and supplement the text. They show details relating to the respondent’s storage habits and work-space that have not been revealed in the questionnaire data and they help to give the text a more personal, visual impact. These are real respondents with *actual* work-spaces and storage solutions. Rose discusses how photographs can provide evidence of ‘real life’ and how they can enable respondents “to reflect on aspects of their lives that they may usually give little thought to” (2007:238). In Sarah Pink’s (2001) text she refers to the use of photographs of locations and objects from an ethnographic perspective. She is keen to point out that as “part of a reflexive ethnography” photographs can only show “representations of *aspects* of culture” (2001:58). Thus, the photographs included here can only comment about this specific group of rejectamenta users, at a particular moment in time and in relation to their own cultural experiences.

#### *Respondents’ Comments About the Text*

The individual’s text below was sent to the five respondents prior to publishing this document. Comments were received back from BB, AB, DB and LAF and are included in their section. These responses add to the iterative nature of the study and verify the data. The same process was undertaken with the comments made about individuals in the following chapter.



### Respondent BB

BB is an *artist, craftsperson, designer and lecturer* who *usually* uses rejectamenta to create *assemblage, craft, mail art, sculpture* and “furniture and jewellery” (BB 2.8a). He *always* uses *manufactured* rejectamenta and creates his work from *a studio at home*, working for *more than 33 hours* a week as *all* his income comes from his creative practice. BB collects rejectamenta on a *weekly* basis from *predominantly external* locations. He uses rejectamenta that is specifically sought out and found at a *variety of regular routes and locations*. BB *sorts* his rejectamenta *after finding* it.

When he locates relevant rejectamenta BB has a strong ‘wow’ response (cc1) thinking “Wow! This would look great as a ... !!!!” (BB 13a) He selects objects that

“conform to ... [his] methods of fabrication ie: must be solid, good material, have a unique patina or image as well” (BB 14a – cc2).

BB rejects rejectamenta at the selection stage (cc2 and 6) “if it has no ‘personality’ or patina” (BB 15a). He receives grants to fund his work, had *1-5 digital publications* and has had *6+ publications, exhibitions and reviews* in the last 5 years. BB is *41-50* years old and was a key respondent as he engaged in extensive email and postal correspondence.

Additionally BB included published articles about his work. He is described as “using a variety of materials to create visions” and that

“on occasion he finds some materials and will hold on to them while he ponders into what to transform the found materials” (Gula, 2007:25).

BB is best known for his household items made from damaged, American, road signs. He is very conscious about reusing materials and “the smallest scraps are even made into key chain fobs” (Gula, 2007:28). Nestor Gula’s article also identifies where BB locates much of his recycled metal. In a second article BB talks about why he enjoys using recycled materials:

“I guess when you get right down to it, it’s the idea of making something from nothing... making something beautiful with gold is easy. Same thing with glass. But to take a piece of trash and turn it into art, that’s special” (Van Siclen, 2005:Section E1). BB also creates jewelry from decommissioned guns and refers to how the gun triggers inspire his work “I noticed how beautifully detailed some of the triggers were. They had these delicate little grooves and hatchings to give your finger a better grip. That was the inspiration” (Van Siclen, 2005:Section E8).

At the time of going to press BB’s work is on display in New York at The Museum of Arts & Design *Second Lives: Remixing the Ordinary* exhibition (September 2008 – March 2009). This exhibition features the work of

“40 contemporary artists from 17 countries who transform discarded, commonplace, or valueless objects into extraordinary works of art... Highlighting the creative processes that repurpose these objects, the exhibition explores the transformation of the ordinary into the extraordinary and stimulates debate on function, value, and identity” (ArtDaily, 2008).

Though not all the artists use rejectamenta, it is interesting that the museum has chosen this as their inaugural exhibition. Perhaps this is an indication that artworks using everyday objects, including rejectamenta, are moving away from the sidelines and in to the limelight.



Figure 3.8 BB Photographs 1–6

The photographs that BB submitted for this study were thorough and extensive (see Figures 3.8 and 3.9). They track his specific items of rejectamenta, decommissioned guns and damaged road signage, from their source locations to his studio. The ‘disabled’ guns were obtained from the ‘Pittsburgh Goods for Guns’ – a gun buyback scheme. BB uses gun parts to create aesthetic body ornamentation, commenting on the proliferation of a gun culture in our Western society. The first photo was taken

“on-site of the actual Buyback program, in the holding room of the Fire Dept where the event occurred” (BB email, June 2008).

The second photograph shows that the handling, and dismantling, of the guns was overseen by a “weapons expert for the city of Pittsburgh and ... two ... police officers” (BB email, June 2008).

The subsequent photographs demonstrate how BB sorts and stores the guns according to type – handguns in containers (4) and longer rifles under a workbench (5). Some of BB’s items are stored out of sight. The drawer of champagne corks, used for the bottom of chair legs, is housed in a plastic unit (6). However, most of BB’s raw materials are indirectly on display. This is as his shelving/storage systems enable the rejectamenta to be seen. With the storing of large quantities this means that the items can be easily accessed and viewed whilst he is working on various creative projects.

BB also creates three-dimensional items from reused road signs. In the photographs below (Figure 3.9) he shows three stages to his process: the selection of appropriate signage in the warehouse (7), signs being delivered to his studio (8) and specific storage areas (9–11). BB keeps off-cuts as well as complete signs. In the last photo (12), BB is reflected in the mirror. It is really interesting to see the contextualisation of the designer in his working environment – amongst all of his machinery and tools.





Figure 3.9 BB Photographs 7–12

BB made the following comments about his section:

“This is GREAT! Lots of meticulous work... I really like the audit trail. Makes sense of this ‘mess’... thanks for including me in this work. I am honored!”

He also updated some of his questionnaire responses to reflect what he is doing now, in 2008:

“I am not much of a ‘mail’ artist ... my studio is no longer at home... my work hrs are approx 8 studio hrs/da x 5= 40 hrs, easily... then another 12 hrs corresponding on work-related stuff ... in the last 5 years i have been featured in more that a dozen books, over 3 dozen reviews (magazines and newspapers) and well over 50 exhibitions (!!)”

These changes reflect how BB’s rejectamenta related work has really expanded during recent years.

### Respondent LAF

LAF is an *artist* and “instructor” (LAF 1.7a) who *sometimes* uses rejectamenta to create *collage*, *mail art*, *books* and *textiles*. She uses rejectamenta which is either *natural* or *manufactured* and works using rejectamenta, for *16 hours or under* a week, from a *studio at home* or in “area stamp stores” (LAF 5.3a). Part of her income comes from her creative practice and she collects rejectamenta, on a *daily* basis, from both *internal* and *external* locations. She selects items from her collection when they are needed and uses a *variety of regular routes and locations* in her search for rejectamenta. Her collection of rejectamenta is *sorted sporadically*.

When finding rejectamenta she applies the ‘wow’ factor (cc1) with an “Ah ha! I can use THIS for that project...” (LAF 13a). This is also applied to her selection of any item that she finds “interesting” (LAF 14a). Rejectamenta is also selected for its ‘history and meaning’ (cc3) as demonstrated with her comment “... if it [the rejectamenta] holds meaning for me or who I am creating something for...” (LAF 14b). LAF rejects her rejectamenta after the selection stage (cc7) “... if it hangs around” (LAF 15a) and there is no use for it. She receives *no funding* for her work and has had *1-5 publications, digital publications, exhibitions and reviews* in the last 5 years. She has also participated in “... Round robin exchange projects” (LAF 17.17). LAF is *41-50* years old.



LAF shows, in the photographs below (Figure 3.10), how her creative environment fits into her home. She has dedicated storage space for her rejectamenta and all her finds are organised on a series of shelves. Some of the items are out on display and she says about the rejectamenta seen in the fourth photograph,

“Driftwood and Rocks I collected last Summer in British Columbia . . . I keep them there out on the shelf to remind me to use them & because they are beautiful and bring me back to our trip” (LAF email, March 2004).



Figure 3.10  
LAF Photographs 1–8

Two boxes, seen in photographs 5 and 6, hold ephemera she is currently recycling for future use. Other objects are kept in various boxes, drawers and glass bottles. The opaque containers keep the rejectamenta semi-hidden, whilst the glass jars consciously showcase particular finds. Items are sorted according to type – for example, one of the glass jars is full of colourful, metal bottle-tops (7). The final photograph (8) shows a “Drawer full of rejectamenta - old tea bag wrappers, feathers ...” (email, 2004). With her sorting and collating actions LAF is imposing a hierarchy on her collection of rejectamenta.

LAF made the following comments about her section:

“Dear emma, I totally forgot you were doing this for your PHD! But I read it over & it sounds fine to me. I don’t see any mistakes... Anyway, good luck with the final bits of your project - do let me know about it when it is finished. I have moved & have a



new studio now, but still work out of boxes and containers of “rejectamenta” making collages and the like” (email, 2008).

### Respondent AB

AB is an *artist who creates collage, assemblage, mail art, sculpture and prints*. He always uses rejectamenta that is *predominantly manufactured*. AB works using rejectamenta for 17-24 hours a week from a *studio at home*. He has *another job* to support his creative practice but also has “occasional sales” (AB 7.5). AB collects rejectamenta *randomly from predominantly external locations using a variety of regular routes and locations*. He stores the rejectamenta until it is needed - either *jumbled* or *on display*. He is another advocate of the ‘wow’ factor (cc1) experiencing a sense of “excitement, relief and a shot of ‘Oh yeah!’ ” (AB 13a) when he finds relevant rejectamenta.

AB chooses “... old things and things with a history” (AB 14a – cc3) and this guides his selection of rejectamenta. He is also concerned about the ‘accessibility’ of the item (cc4) which enables his work to be recognised allowing “... people a point of access to what might seem an inaccessible piece” (AB 14c). AB rejects items at the selection stage based on their ‘physical qualities’ (cc2 and 6) - objects “like new plastic stuff, or things that rot” (AB 15a). He has had *no funding or publications* but has had *1-5 digital publications and reviews and 6+ exhibitions* in the last 5 years. He is *31-40 years old* and was another key respondent, showing substantial interest in the study.

From the photographs (Figure 3.11) it can be seen that AB has a dedicated workshop area in his home basement. The whole area is fully utilised and crammed with rejectamenta. There are distinct areas for the storage and display of rejectamenta. The rejectamenta is stored in boxes, containers and bags. It is also displayed on shelving and additionally hangs from the walls and ceiling. The final creative outcomes are constructed and displayed in this space (5 and 6). As with LAF, above, AB reveals a display hierarchy through the ordering and selection of his finds. His



Figure 3.11  
AB Photographs  
1-6

final pieces clearly feature pieces of rejectamenta and he makes no attempt to disguise them – they are an integral and important feature to the work.

AB made the following comments about his section:

“Hi Emma, nice to hear from you ... and what a fun PDF to be reading for sure. It looks great! Wouldn't change a thing. It brought a smile to my face, from a chuckle deep down, brought on by the imagined imaginings of the reader as they try to find their way through the boxed stacked walls of my psyche searching for the nucleus and reasoning to my 'rejectamentacoholism' ... which by the way is as rampant as before, but with perhaps a little more selective restraint. I just received a victorian wheelchair and am waiting delivery of a "pile" of antlers" (email, October 2008).

### *Respondent DB*

DB is an artist, craftsperson and “instructor” (DB 1.7a) who always uses predominantly manufactured rejectamenta to create collage, crafts, books and “cards” (DB 2.8). She works from a studio at home for 9-16 hours a week. DB has another job and collects rejectamenta weekly from predominantly external locations. She has a store of predominantly previously collected rejectamenta that is sorted sporadically.

DB (along with another respondent - LK 11.6b) raised an additional aspect to rejectamenta. This concerns the purchase of rejectamenta (for nominal amounts) from second-hand shops / sales. As this is a valid area, and of interest to the PhD, it has been included as an additional question in the final questionnaire. This was an important addition to the development of the Rejectamenta Audit Trail and an expansion to the definition of rejectamenta.

DB reveals that she obtains her rejectamenta from “garage sales or antique stores” (DB 11.6a) looking for “... vintage things - so the older the better” (DB 14a – cc3). She sorts her finds sporadically and experiences a particular “excitement at finding something no one else wants” (DB 13a cc1). DB rejects an item at the selection stage if it is “too musty or stained or smells”, if it is “too new looking” (DB 15a - cc2) or “Too large scale for a book” (DB 15a – cc2). She receives funding from workshops and has had 1-5 publications in the last 5 years. Generally her work is not in the public domain. She has not identified her age. This is an example of a respondent not wishing to divulge certain types of personal information but being willing to provide detailed responses to the other questions. DB has subsequently revealed her age – placing herself in the 41–50 years bracket.

From the photographs that DB submitted (Figure 3.12) it can be seen that her studio also functions as a spare bedroom. She utilises all available space and surfaces – including the bed. She has provided before and after photographs to show how her workspace functions and how the room can be returned to its ‘guest’ status. DB’s inspirational ‘collage-board’ remains on the wall whichever mode the room is in.



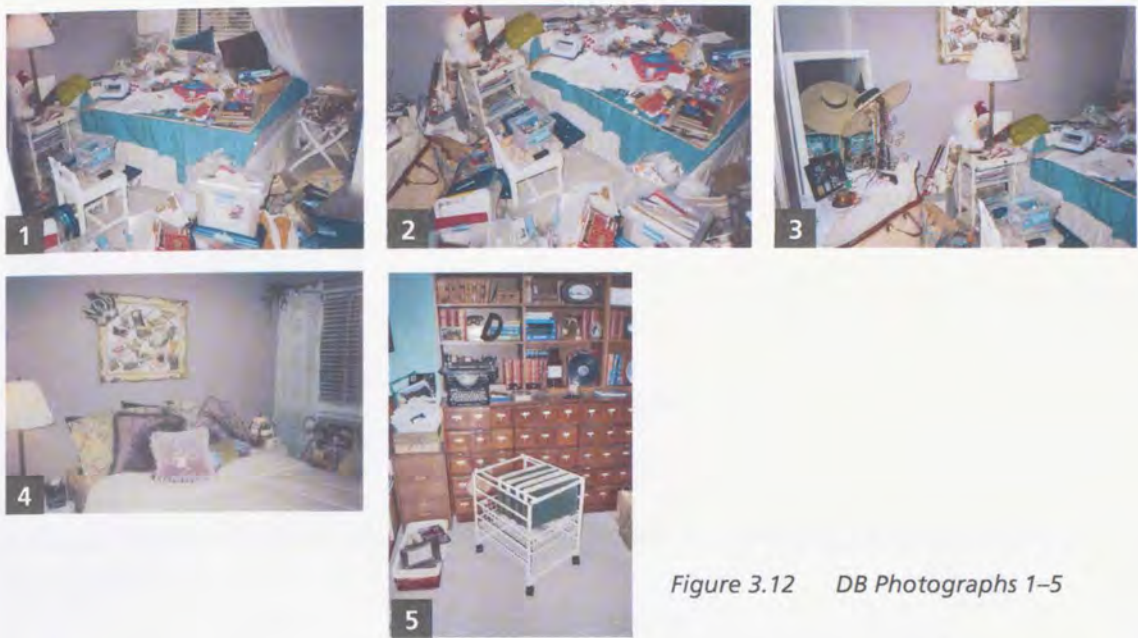


Figure 3.12 DB Photographs 1–5

Her rejectamenta is kept in various storage boxes so that it can be easily removed and the containers house different paper-based and drawing materials. These show evidence of her selection and collation activities. In her correspondence she states,

“Here are the “after pictures” - after i converted my guest room to a craft room. You asked how I “store” my stuff. As you can see it is scattered all over the bed, the dresser and the floor. My husband says it looks like I am playing the sandbox - I am surrounded by little piles of stuff” (email, 2004).

The last photo (5) shows storage elements in a different part of her house:

“I file all my papers and ephemera by category: 1. travel 2. vintage pics 3. Labels 4. romantic, etc... Larger things like board games are in the deep drawers. All my bits and peices are sorted in zip lock baggies and in plastic storage totes” (email, 2004).

On reading her section DB made the following comments:

“I am proud to say that i no longer work in my “sandbox” on top of the guest room bed! The bed is gone and the room is transformed into a proper art studio with wall to wall shelving and a worksurface. I have more stuff than ever. I am doing more and more mixed media collage and assemblage and collect old rusty metal things in addition to paper” (email, 2008).

### **Respondent SB**

SB is an artist who sometimes uses predominantly manufactured rejectamenta to create collage and crafts. She works from a studio at home for 8 hours and under a week and has another job. She collects rejectamenta randomly on a weekly basis from predominantly external locations and has a store of predominantly previously collected rejectamenta. Her rejectamenta is sorted after finding.

SB is attracted to items that create in her “... a feeling that the object is right for what I am doing” (SB 13a cc2) and she selects that which “pleases” her (SB 14a cc1). She rejects rejectamenta at the selection stage if it is “true garbage that is really dirty...” (SB 15a cc2 and 6). SB receives no funding and has had 1-5 publications and exhibitions in the last 5 years. Generally her work



is not in the public domain. She is 51-60 years old. SB has a dedicated work-space where the rejectamenta is organised in a series of drawer units of varying sizes (see Figure 3.13). Everything appears to be carefully categorised and in its own particular place.



Figure 3.13 SB Photograph 1

SB has not replied to requests about checking her section. It is likely that this means that her email address has changed.

#### *Summary – Individual Respondent Profiles*

These profiled respondents are representative of the pilot group. They cover three consecutive age groups ranging from 31 – 60 years old. One respondent, BB, makes a living entirely from his creative practice and another, SB, uses rejectamenta for a minimal amount of time. Three of these respondents are female and two are male. Overall, in the pilot study, 74% of the respondents were female.

### **3.6 Chapter Summary**

Through the breadth of this chapter the depth of the study is identified. The trial and pilot questionnaires are presented as essential parts of the research process. They enabled the final questionnaire to run smoothly – despite increased numbers. The pilot data analysis, with the implementation of coding categories, identified the potential range of responses to the open questions. This suggested a direction and starting point for the analysis of the final questionnaire data.

The pilot Rejectamenta Audit Trail visually presents the main decisions made by respondents whilst locating, selecting, collating and using different types of rejectamenta. It was interesting to develop this ‘visual snapshot’ so that individual’s decisions could be readily viewed. This editing and application of the pilot data makes the information accessible and visually relevant. The final Rejectamenta Audit Trail has developed from this pilot version and is discussed and presented in the following chapter.

The Individual Respondent Profiles have proved to be particularly fruitful. Four of the respondents have fully engaged in the process – some over a considerably extended period of time! The Individual Respondent Profiles reveal a different visual aspect to the study – that of the respondents’ rejectamenta collections and their working environments. Viewed alongside the Rejectamenta Audit Trail they help to ‘humanise’ the research – providing an extra visual dimension. Another set of Individual Respondent Profiles is explored in the following chapter.

## Chapter 4 Final Questionnaire Data and Analysis

### 4.1 Introduction

This chapter presents and analyses the data gathered from the final on-line questionnaire. Where applicable, comparisons (and points of diversion) are made with the pilot questionnaire's findings. A final Rejectamenta Audit Trail is proposed and the data generated from the Average Rejectamenta User Profile is applied to it. Seven Individual Respondent Profiles are showcased and their data is applied to the Rejectamenta Audit Trail to test its efficacy.

Having been adapted as a result of the trial and pilot questionnaires, the final questionnaire was launched on-line, via *www.rejectamenta.com*, on September 21<sup>st</sup> 2004. Appendix 4.1 contains screen shots from the website showing the full range of questions.

Participants were given a deadline of October 5<sup>th</sup> 2004 to complete the questionnaire. If this was not met a reminder email was issued for submission by the second deadline of October 26<sup>th</sup> 2004. A total of 58 respondents met the first deadline, 21 met the second and 13 submitted after that period. Appendix 4.2, Respondents' Time Scale, identifies specific details about the questionnaire deadlines and who submitted what and when.

Respondents were contacted via email if any of the fields were missing. This rigorous process means that the number of incomplete fields in the final questionnaires, used for data analysis, is minimised. Respondents who completed the questionnaire received a follow-up email requesting the submission of photographs of their workspace and their collections of rejectamenta. A total of 15 respondents submitted photographs. Those that responded with a completed questionnaire and relevant photographs are included as Individual Respondent Profiles (Section 4.6 in this chapter). The final number of these was seven.

A total of 120 participants were contacted by email with information about how to complete the final questionnaire. This resulted in 70 completed questionnaires (58%). An additional 22 completed questionnaires were also received – six from 'snowballers', those recommended by others, and 16 from those who came across the questionnaire themselves during the relevant time period when the questionnaire was active: September – November 2004. In total 92 completed questionnaires have been used for this data analysis. The responses to the questions in the questionnaire show the diversity of the group in its make-up and working methods.



## 4.2 Analysing the Data

### *Being Selective About The Data*

In the pilot study I looked at the complete data set generated by the questionnaire. This was possible due to the manageable number of respondents (15). The increased numbers completing the final questionnaire (92) have made it impractical to analyse all the data in depth. For this reason the decision has been made to focus the data analysis into the following four sections – summarised below.

#### *Data From Final Questionnaire – All Questions (Section 4.3)*

The first section briefly summarises responses to the final questionnaire's 21 questions. From this summary a profile of the 'average' rejectamenta user, has emerged. This Average Rejectamenta User Profile is only relevant to this study – to reliably apply it in more general terms, further research and questionnaire analysis would have to be carried out. Table 4.1, Question-by-question summaries, is included here. This section also compares the data from the pilot and final questionnaires. This is included as Table 4.2, Pilot/Final Questionnaires' Data Comparisons.

#### *Data From Final Questionnaire – Qualitative Questions 14,15 and 16 (Section 4.4)*

This section is concerned with the in-depth data gathered from Questions 14, 15 and 16. This is where the 'richest' body of information has been acquired. Here the questions were framed as open questions encouraging respondents to identify their own experiences, feelings and thoughts. These were in relation to: what goes through the respondent's mind at the moment of locating suitable rejectamenta (Question 14); how respondents decide to select rejectamenta (Question 15); and how respondents decide to reject rejectamenta (Question 16). In the majority of cases respondents have written engaging, thought provoking and interesting statements. Across the 92 completed questionnaires and the three questions, giving a possible 276 responses, there are only seven instances where no information has been submitted.

In the pilot questionnaire seven coding categories were assigned to organise the data from these questions. These were used as the starting point for the final questionnaire data. However, the increased data generated by the final questionnaire resulted in more variables and it was necessary to alter and add to these initial coding categories. The definitions of the different coding categories are discussed in more depth in Section 4.4.1 and they also appear in Questions 14, 15 and 16 in Table 4.1. The coding categories have also been applied; in Section 4.5 to the final Rejectamenta Audit Trail and, in Section 4.6 to the seven Individual Respondent Profiles and their accompanying Rejectamenta Audit Trails.

#### *Verification of the Rejectamenta Audit Trail (Section 4.5)*

Section 4.5 is about verifying the Rejectamenta Audit Trail. This was established as part of the pilot findings in Chapter 3 where respondent BB's questionnaire data was applied to it. Figure 3.7 visually shows his choices and his journey from locating to using rejectamenta. In Section 4.5 the final Rejectamenta Audit Trail emerges. The data from the Average Rejectamenta User Profile has been applied to it as the first test of its validity.

### *Individual Respondent Profiles (Section 4.6)*

The final section is concerned with the respondents that submitted completed questionnaires and relevant photographs. As with the pilot study this grouping has been referred to as Individual Respondent Profiles. The photographs help to put respondents' questionnaire comments into a visual context as they do not just show final outcomes. They also impart a sense of the respondents being individuals.

In this section a summary of each respondent's data is presented alongside discussion about the photographs that they elected to submit. It is important to note that, for this research, the photographs function only as supportive evidence. The seven respondents' data is also applied to the Rejection Audit Trail and this is included in each respondent's section as Figures 4.3 – 4.9.

## **4.3 Data From Final Questionnaire Questions**

### *4.3.1 General Summary*

Some general points can be made from the final questionnaire's data. These help to show areas of similarity across a diverse range of practitioners. The Average Rejection User Profile, emerging from this data, follows the general question-by-question summaries seen in Table 4.1, below. Words and phrases that appear in the questionnaire appear in *italics*, quotes by respondents have been assigned “..” and are used verbatim. Respondent's initials appear in brackets – eg: (JM). The numbers that have selected each answer also appear in brackets – eg: (22). Where relevant, coding categories (cc) have also been indicated – eg: 'wow' – cc1. These are discussed in full in Section 4.4.

Table 4.1 Question-by-question summaries

Final question number	Question area	Frequency of response(s)
1	<i>Type of creator</i>	Most respondents identified themselves as <i>artists</i> (78). Followed by <i>craftsperson</i> (32), <i>educator</i> (29), <i>designer</i> (29), <i>sculptor</i> (18), <i>outsider</i> (9) and <i>student</i> (5). Additional categories were suggested (by 22). These included “writer” (LT), “designer maker” (ES) and more general comments such as “loving mother” (NB).
2	<i>Type of creative outcome</i>	The two most popular outcomes were <i>collage</i> (61) and <i>assemblage</i> (60). These were followed by; <i>artists’ books</i> (49), <i>sculpture</i> , <i>crafts</i> (24), <i>mail art</i> (22), <i>textiles</i> (17) and <i>prints</i> (13). <i>Other</i> was also frequently selected (38) and included “jewelry” (CP), “drawing, installation” (LH), “fashion” (ES) and “illustrations” (JMM).
3	<i>How often do you use rejectamenta in your creative work?</i>	The two most popular outcomes were <i>usually</i> (36) and <i>always</i> (32) use rejectamenta. <i>Sometimes</i> was the next most popular (20). <i>Rarely</i> was the least popular (1).
4	<i>What type of rejectamenta do you predominantly use?</i>	The largest category was that of using <i>predominantly manufactured</i> rejectamenta (44) followed by the use of <i>natural and manufactured equally</i> (33). These were followed by <i>all manufactured</i> (10), <i>predominantly natural</i> (4) and <i>only natural</i> (1).
5	<i>Location of work-space</i>	Working from a <i>space at home</i> was the most popular (74). This was followed by <i>external space</i> (17) and <i>other</i> (16) including “my cubicle at work” (TL), “a rejectamenta building” (SD) and “outdoors in the pleasant weather months” (CR).
6	<i>How much time, in a typical week, do you generally spend finding and using rejectamenta?</i>	As a generalisation over half of the respondents work with rejectamenta nine hours or more a week (49). This includes <i>9-16 hours</i> (14), <i>17-24 hours</i> (13), <i>25-32 hours</i> (12) and <i>33+ hours</i> (10). Just under half of the respondents use rejectamenta for 8 hours or less a week (41).
7	<i>What proportion of your income is generated by your creative practice?</i>	As with some of the other personal questions some respondents chose not to answer this question. Just over half the respondents receive some degree of income from their creative practice (47). This includes those that get all their income from their creative practice (18). However, a sizeable number have another job that supports their creative practice (35).

8	<i>How often do you collect rejectamenta?</i>	Most popular is the collection of rejectamenta <i>randomly</i> (41), followed by <i>weekly</i> (26), <i>daily</i> (22) and <i>monthly</i> (3).
9	<i>Type of location of rejectamenta</i>	The most popular responses are an equal mix of <i>internal and external</i> locations (39) and <i>predominantly external</i> locations (35). This is followed by <i>predominantly internal</i> locations (8), <i>all external</i> locations (8) and <i>all internal</i> locations (1).
10	<i>Specific searching of rejectamenta or collection?</i>	Most popular are the use of <i>predominantly previously collected</i> rejectamenta (43) and an equal mix of <i>previously collected and specifically sought</i> rejectamenta (37). This is followed by <i>all previously collected</i> rejectamenta (5), <i>predominantly specifically sought</i> rejectamenta (3) and finally <i>all specifically sought</i> rejectamenta (1).
11	<i>Approach to locating rejectamenta</i>	Most popular are; taking a <i>surprise</i> approach to finding rejectamenta (66), a <i>random</i> strategy (59), and the receiving of <i>donations</i> (54). This is followed by <i>regular routes/locations</i> (40) and the use of the <i>same route</i> all of the time (15). A number of respondents added <i>other</i> comments (12) including "things come to me, and I am always looking. It's part of my everyday life" (MS) and "I visit retail stores for 'discards' like wallpaper books, paper scraps at the printer, envelopes at the card store..." (CS). This was followed by the inclusion of <i>optional</i> comments (14). Here respondents commented in more detail about how they acquire rejectamenta. "I am always on the lookout for discarded little bits of ephemera wherever I go." (RR). Some also integrated the term 'rejectamenta' into their comments: "I am happy to acquire relectamenta in any way (I prefer chance/serendipity)..." (DY) and "...my main sources of rejectamenta are a local rag merchants and the beach... I could beach comb for England!" (ST).
12	<i>'Free' or 'purchased' rejectamenta?</i>	The results from this question show that just under half of those who responded use an <i>equal mix of 'free' and 'purchased'</i> rejectamenta (49). This shows how widely used and relevant 'purchased' rejectamenta is to the group that has been studied. A sizeable number use <i>predominantly 'free'</i> rejectamenta (27), followed by <i>predominantly 'purchased'</i> rejectamenta (10) and <i>always</i> using purchased rejectamenta (5).
13	<i>Sorting rejectamenta</i>	The majority of respondents carry out some form of sorting (73). Just under half put their rejectamenta away (41). This is followed by: sorting <i>sporadically</i> (38), sorting <i>after finding</i> (35), putting rejectamenta out <i>on display</i> (27) and leaving finds <i>jumbled</i> (24).

<p>14 (open)</p>	<p><i>Please describe what goes through your mind at the moment of locating a suitable piece of rejectamenta</i></p>	<p>Ten coding categories were generated for this question. The most popular were:  <b>inspires work</b> – cc 6 (52)          “I save it and know that there will be a project I can use it for – either something I am currently working on or something in the future. Sometimes that found ephemera inspires a completely new project or piece of collage” (RR).          “I could use this for...’ is mostly what goes through my mind.” (CP).          “THIS WOULD LOOK GREAT IN AN ARTPIECE” (SC).          “I know when I find ‘something’ exactly what I want to do with it.” (CN).  <b>and wow</b> – cc 1 (40)          “This has to come home with me!” (LT).          “ooh! this is interesting! hm-m-m-m...” (NLM).          “That looks cool – I bet I could use it for something.” (CMG).          “I am like a little kid. I giggle and clap my hands with excitement.” (RC).          These were followed by:  <b>physical</b> – cc 3 (26),  <b>potential</b> – cc 5 (18),  <b>appropriate/unique</b> – cc 7 (17),  <b>positive links</b> – cc 2 (15),  <b>intuition</b> – cc 4 (13),  <b>negative links</b> – cc 13 (7),  <b>cost</b> – cc 8 (4),  <b>no response</b> – cc 18 (3).</p>
<p>15 (open)</p>	<p><i>Please explain how you decide to select rejectamenta</i></p>	<p>Ten coding categories were appropriate for this question. The most popular response was <b>physical reasons</b> – cc 3 (55). The following are a selection of comments from these responses:          “I select by color, texture, shape, object...” (LFA).          “It is usually something that catches my eye, unusual in shape or color.” (RR).          This was followed by selecting rejectamenta because it was appropriate/unique – coding category 7 (36). The following selected comments represent the range of views:          “something I think will compliment a collage or assemblage piece in a new and unusual way.” (RR)          “a suitability of material” (CM).          “it fits the bill” (JMi)          “Is it unique enough?” (DK)          “usually chose by color. I work mostly in Black / brown / white / grey tones. If it is not the right color I do not use it” (GB).          These two coding categories were followed by:  <b>intuition</b> – cc 4 (28),  <b>positive links</b> – cc 2 (22),  <b>potential</b> – cc 5 (21),  <b>inspires work</b> – cc 6 (18)  <b>wow</b> – cc 1 (5)  <b>cost</b> – cc 8 (5),  <b>don’t know</b> – cc 12 (2),  <b>no response</b> – cc 18 (2).</p>



<p>16 (open)</p>	<p>Please explain how you decide to reject rejectamenta</p>	<p>Fifteen coding categories were appropriate for this question. Two aspects emerged from this question. Firstly 'why?' do respondents do the rejecting and secondly, 'when' in the collecting/selecting process do they do it.</p> <p><b>1 – Why?</b></p> <p>Many of the respondents reject their rejectamenta due to <b>physical reasons – cc no.3 (59)</b>. The following selected comments show the diversity of responses:</p> <p>“I don’t like paper items that are so worn that they are over flimsy or are unreadable.” (KW).</p> <p>(TS) rejects an item “if it is too dirty or disgusting...”</p> <p>“If a selected item is faux in the sense that its patina or age is simulated, I feel its inauthenticity disqualifies it...” (JMS).</p> <p>Rejectamenta is rejected if:</p> <p><b>it is inappropriate – cc 14 (19),</b>  <b>it has negative links – cc 13 (19),</b>  <b>it has no potential – cc 17 (13),</b>  <b>it takes up too much space – cc 16 (12) and</b>  <b>if intuition – cc 4 (8) dictates.</b></p> <p>This was followed by:</p> <p><b>cost – cc 8 (5),</b>  <b>don’t know – cc 12 (5)</b>  <b>inspiring work – cc 6 (3)</b>  <b>no response – cc 18 (3),</b>  <b>positive links – cc 2 (1).</b></p> <p>Additionally some respondents <b>keep their finds – cc 15 (14).</b></p> <p><b>2 – When?</b></p> <p>Most respondents reject their rejectamenta at the <b>pre-selection stage – cc 9 (77)</b>.</p> <p>This is when they reject at the moment of locating the rejectamenta. They have either mentioned this directly or implied it indirectly. For example someone that doesn’t ever use plastic items will fall into this category as they will reject such items when they come across them. The following quotes show the range of comments:</p> <p>“If an item is a too common element seen in popular collage or assemblage, I’m likely to reject it.” (JMS).</p> <p>“No projected use” (SK)</p> <p>“I don’t reject it, I just don’t accept a ‘found’ item. It’s not found if I don’t think of it as found.” (PY).</p> <p>This is followed by:</p> <p>post-select – cc 10 (11) and  no rejection – cc 11 (8).</p>
<p>17</p>	<p>Please identify any public funding that you receive for work using rejectamenta</p>	<p>Most respondents receive no funding (67).</p> <p>This is followed by: receiving some funding <i>for my own work</i> (10), receiving funds for <i>own work and community or educational work</i> (7) and receiving funds for <i>community or educational work</i> (1).</p> <p>Additional information that elaborated on their selections was provided (by 9). This included: “I receive grants from Visual Aid” (DK) and “In 2003 I received a NY Foundation for the Arts Artist Fellowship to support my work.” (MS).</p>

18	<i>Please identify how your work is placed in the public domain?</i>	This group of 92 respondents is well published with nearly half of them having 6+ publications in the last five years (42). This is closely followed by between 1-5 publications (40). A minority have had no publications (7). All the respondents, except seven, have provided additional comments – these are about publications in progress, websites and specific publication/CV information.
19	<i>Participate, or not, with further research?</i>	A resounding majority indicated that they were happy to help further (89) with only a tiny minority requesting not to be contacted in the future (3). This serves as an external verification of the relevance of the study to rejectamenta users.
20	<i>Your contact and personal details</i>	The majority of respondents are female (69) and in the 31-60 years old bracket (73) with the most popular age being 41-50 years old (28). The majority gave name, surname and address (85) and telephone number (66). Over half have a web presence (62) and the majority gave their email details (88).
21 (open)	<i>Your own additional comments</i>	Half of the respondents ended the questionnaire with additional, general comments (46). These included references to rejectamenta, comments about my work/research and details of other artists that might be interested in completing the questionnaire. These included; “Good luck Emma! Thanks for including me...” (DK), “I love the word [rejectamenta]” (PDB), “My use of rejectamenta is sporadic” (SS) and “I love to use rejectamenta to create something unexpected” (KS).

#### 4.3.2 Average Rejectamenta User Profile

From all the final questionnaire data contained in Table 4.1 (above), an Average Rejectamenta User Profile has emerged. This has been constructed from the most popular responses for each answer. It serves as a very general indicator of the ‘average’ rejectamenta user who has participated in this study.

**She is a 41-50 year old artist who creates collage or assemblage either always or usually using rejectamenta that is predominantly manufactured. She works from a space at home for a minimum of nine hours a week and receives part of her income from her creative practice. She collects rejectamenta randomly from both external and internal locations and when she creates her visual pieces she uses predominantly previously collected rejectamenta. She relies on surprise/accidental finds and she uses an equal mix of free and purchased rejectamenta.**

When she locates rejectamenta she thinks about how it can inspire her work (cc6) and she may be very excited by her finds (cc1). She will select and reject her rejectamenta because of its physical qualities (cc3) and she will mostly reject her finds immediately at the selection stage (cc9). After selecting rejectamenta it is sorted after finding and put away until needed. She receives no funding for her use of rejectamenta but has had 6+ publications in the last five years.



Her work is also located in **other areas of the public domain** – such as collaborative projects. Finally, she is **happy to participate in further research** about her use of rejectamenta.

The following table shows a comparison of the most popular responses to the pilot and final questionnaires' questions. As can be seen there are many points of similarity across the two data sets indicating a degree of verification. There are four main areas of divergence. Firstly, in the final questionnaire Question 7 a greater percentage of respondents receive some income from their creative practice. Secondly, in Question 11 most of the pilot respondents use *regular routes* for locating rejectamenta whereas the final respondents use the element of *surprise*. Thirdly, in Question 13 (in the pilot) where the most popular response at seeing a piece of rejectamenta is 'wow' and in Question 14 (in the final) it is the fact that it 'inspires work' – however this is closely followed by 'wow'. Fourthly, the final cohort is slightly older. These areas of difference can be explained by the larger number of participants resulting in a greater cross-section and inevitable diversity.

Table 4.2 Pilot / Final questionnaires' data comparison

Pilot question number	Final question number	Question area	Pilot questionnaire most popular response(s) – out of 15	Final questionnaire most popular response(s) – out of 92
1	1	Type of creator	artist (14)	artist (78)
2	2	Type of creative outcome	collage (9) artists' books (8) assemblage (7)	collage (61) assemblage (60) artists' books (49)
3	3	How often do you use rejectamenta in your creative work?	usually or always (9)	usually or always (66)
4	4	What type of rejectamenta do you predominantly use?	always or predominantly manufactured rejectamenta (10)	predominantly manufactured rejectamenta (44) natural and manufactured (33).
5	5	Location of work-space	space at home (15)	space at home (74)
6	6	How much time, in a typical week, do you generally spend finding and using rejectamenta?	16 hours or less (10)	16 hours or less (55)

7	7	<i>What proportion of your income is generated by your creative practice?</i>	another job (6)	some income (47) another job (35)
8	8	<i>How often do you collect rejectamenta?</i>	'randomly' (7) 'weekly' (5)	'randomly' (41) 'weekly' (26) 'daily' (22)
9	9	<i>Type of location of rejectamenta</i>	external (7)	internal and external (39) external (35)
10	10	<i>Specific searching of rejectamenta or collection?</i>	predominantly previously collected (7)	predominantly previously collected (43) previously collected and specifically sought (37).
11	11	<i>Approach to locating rejectamenta</i>	regular routes/ locations (9)	surprise (66), random (59), donations (54). regular routes/ locations (40)
N/A	12	<i>'Free' or 'purchased' rejectamenta? (added to final questionnaire)</i>	N/A	free and purchased (49) predominantly 'free' (27)
12	13	<i>Sorting rejectamenta</i>	some sorting (11). put away (9)	some sorting (73). put away (41)
13 (open)	14 (open)	<i>Please describe what goes through your mind at the moment of locating a suitable piece of rejectamenta</i>	wow (8)	inspires work (52) wow (40) physical (26)
14 (open)	15 (open)	<i>Please explain how you decide to select rejectamenta</i>	physical (7)	physical (55)
15 (open)	16 (open)	<i>Please explain how you decide to reject rejectamenta</i>	physical reasons (7) pre-selection (10)	physical reasons (59) pre-selection (77)
16	17	<i>Please identify any public funding that you receive for work using rejectamenta</i>	no funding (8)	no funding (67)

17	18	<i>Please identify how your work is placed in the public domain?</i>	work published (8)	work published (82) 6+ publications (42) 1-5 publications (40)
20	19	<i>Participate, or not, with further with the research?</i>	happy to help (15)	happy to help (89)
N/A	20	<i>Your contact and personal details</i>	female (11) 50 years or under (10) name, surname and address (15) telephone number (11). email details (14)	female (69) 31-60 years (73) 41-50 years old (28) name, surname and address (85) telephone number (66) email details (88)
N/A	21 (open)	<i>Your own additional comments</i>	additional comments (8)	additional comments (46)

#### 4.4 Data From Final Questionnaire Questions 14, 15 and 16

##### 4.4.1 Coding Categories Process

All the data from Questions 14, 15 and 16 was input to TAMSAlyzer – Mac-compatible software comparable with Nud\*ist (which is no longer available for the Mac). All the text was initially coded and then this was revisited a few weeks later and re-coded into 18 final coding categories. The period of reflection on, and contemplation about, the data helped to more accurately allocate each statement to its most relevant coding category or categories. However, due to the fluid nature of the coding categories, there is inevitably some overlap – the period of reflection helped to minimise this.

##### *Changes to Coding Categories*

Out of the pilot questionnaire seven coding categories emerged. These were termed **wow**, **physical**, **links**, **accessibility**, **specific find**, **rejection prior/at selection** and **rejection after selection**. Whilst applying these to the final questionnaire data changes have needed to be made and extra categories added. This was as the data set was much larger than the pilot so it inevitably contained more variables.

##### *Final Coding Categories*

The complete set of the final 18 coding categories is shown below in Table 4.3. The comparison between the pilot and final coding categories has already been shown in Chapter 3 in Table 3.3. Out of the original seven pilot coding categories ‘accessibility’ has been dropped as it was not mentioned enough to warrant its own category. Any comments relating to this were included in the ‘physical’ or ‘space’ categories. The earlier category ‘specific find’ has also been renamed as ‘appropriate’ so that it can include a wider range of relevant comments to do with the nature of the find.

Table 4.3 Final coding categories

cc number	coding category (cc) name
1	wow
2	positive links
3	physical
4	intuition
5	potential
6	inspires work
7	appropriate/unique
8	cost
9	pre-selection
10	post-selection
11	no rejection
12	don't know
13	negative links
14	inappropriate
15	keep
16	space
17	no potential
18	no response

All the final coding categories, occurrence, keywords and definitions can be seen in the following table (Table 4.4, Coding categories frequency, keywords and definitions). The coding category information also appears integrated into the final Rejectamenta Audit Trail in Section 4.5 and the seven Individual Respondent Profiles and their completed Rejectamenta Audit Trails in Section 4.6. The coded data file for all of the questionnaire respondents' responses to Questions 14, 15 and 16, is attached as Appendix 4.3. The seven respondents, who are presented later in Section 4.6, also have their data from Questions 14, 15 and 16 attached separately as Appendix 4.4.

Table 4.4 Coding categories frequency, keywords and definitions

coding category name and colour	coding number	frequency				keywords	description
		total	Q14	Q15	Q16		
wow (cantaloupe orange / yellow)	1	45	40	5	0	excitement, joy, interest, enthusiasm, surprise, curiosity, delight, anticipation, satisfaction, elation etc	This category covers comments that are often exclamations. All show the respondent's enthusiasm, surprise and/or delight at finding or selecting the item of rejectamenta.
positive links (bright spring green)	2	38	15	22	1	history, value, meaning, context, location, narrative, previous life, self, other projects or people.	This category consists of comments which link the rejectamenta to a broad range of associations. These include: history, value, meaning, context, location, narrative, previous life, self, other projects or people.
physical (dark blueberry blue)	3	140	26	55	59	positive: colour, texture, feel, surface, size, shape, appearance, age, pattern, form, line, aesthetic qualities, beauty and durability, negative: cleanliness, too big	This category has a positive and negative aspect to it. These relate to all the physical attributes that the rejectamenta can have such as size, appearance and type of material. It also includes statements that mention aesthetic qualities and a sense of beauty.
intuition (tangerine)	4	45	13	28	8	intuitive, I like it, inexplicable, object speaks to artist, visual criteria, instinct, accidental, gut reaction, item appeals	This category covers comments describing an intuitive approach to selecting and rejecting rejectamenta. This is also where there is no rational explanation and the respondent selects with their own instinctive visual criteria or because they 'like' the item. In this category the rejectamenta may also 'speak' to the artist.
potential (teal green)	5	39	18	21	0	fills a role, possibilities, future project, recognition, perfect fit, part of, will use it	This category covers statements referring to the rejectamenta's potential and possibilities and how suitable it is for use and future projects.
inspires work (tan)	6	73	52	18	3	idea generation, inspiration, influence on outcomes, vision	This category covers statements referring to the rejectamenta itself being responsible for idea generation and/or influencing or inspiring visual outcomes.
appropriate (bright turquoise blue)	7	53	17	36	0	suitable, specific, particular, exact, unique, fit for purpose, perfect, right, links to existing theme, recognition, unusual, has impact, is useful	This category covers comments referring to rejectamenta being suitable, fit for purpose and/or useful. It also covers rejectamenta that is seen to be particular or unique that may link to respondents' ongoing projects or themes.
cost (cayenne red)	8	14	4	5	5	price, free, nominal cost	This category covers the price of the rejectamenta as a consideration in selection. It could be free and selected for that reason or have some nominal price.
pre-select (maraschino red)	9	77	0	0	77	bypass, edit, not 'found'	This category covers comments on rejectamenta that is rejected prior to or at the point of selection. This is when respondents do not pick up at item or show evidence of editing.
post-select (carnation pink)	10	14	0	0	11	clear out, not needed, cull, error of judgement, given to others	This category covers statements by respondents on rejectamenta that is rejected after the selection stage. Respondents might clear out their work space and/or reject items they no longer need or which they realise they shouldn't have selected in the first place.
no rejection (strawberry pink)	11	8	0	0	8	don't reject, keep everything/most things either at pre-selection or post selection stage	This category covers statements by respondents that refer to the fact that they do not reject any items of rejectamenta. This may be always or predominantly.
don't know (silver grey)	12	7	0	2	5	?, don't know	This category covers statements by respondents indicating that they do not know the answer or they do not know why they do something.
negative links (moss green)	13	26	7	0	19	no interest, associations, links and/or engagement, too similar to other items	This category relates specifically to reasons for rejecting rejectamenta. This is where the respondent has no sense of interest or engagement in the object, where there are the wrong types of links (or none) or where there may be too many of the items.
inappropriate (lavender)	14	19	0	0	19	unsuitable, something wrong, not appropriate	This category covers comments relating to the rejectamenta being unsuitable and where there is often a negative, physical reason for the rejection (see negative links above).
keep (plum)	15	14	0	0	14	don't reject, hoard, give to others, open mind, fits theme, later use	This category covers statements by respondents that don't or can't reject any rejectamenta, those that hoard or save items for later use and those that give the rejectamenta to others.
space (honeydew lime green)	16	12	0	0	12	limited space, size or scale of item, storage problems, quantity, difficulty in storing, moving	This category covers comments that refer to the size and quantity of pieces of rejectamenta, limited space or changes in storage space.
no potential (asparagus green)	17	13	0	0	13	no potential, lacks potential or inspiration	This category is applied when the respondent rejects an item if they are not inspired by the rejectamenta or if it has no potential for future use.
no response (nickel grey)	18	8	3	2	3	question blank	This category covers fields left blank by respondents.

## 4.5 Verification of the Rejectamenta Audit Trail (RAT)

### 4.5.1 Changes from pilot to final Rejectamenta Audit Trail

Due to the more substantial nature of the final questionnaire data the pilot Rejectamenta Audit Trail has been adapted. It was a useful starting point but more options and pathways have been added. The final Rejectamenta Audit Trail contains information gathered from Questions 2, 3, 4, 8, 9, 11, 12, 13, 14, 15 and 16. These were selected as the most relevant questions to reveal the trail of rejectamenta.

The final Rejectamenta Audit Trail is more complex than the pilot for two main reasons:

- i) in the pilot Rejectamenta Audit Trail there were only seven coding categories – in the final Rejectamenta Audit Trail there are 18;
- ii) two extra general categories have been incorporated into the final Rejectamenta Audit Trail. These are ‘use of rejectamenta’ and ‘frequency of collection’.

These additions allow for more data to be included in the final Rejectamenta Audit Trail.

However, in general terms, the final Rejectamenta Audit Trail follows a similar visual format to the pilot. Two of the general categories that appear in the pilot have been renamed for the final Rejectamenta Audit Trail. These are ‘location’ that has become ‘locating rejectamenta’ and ‘use’ that has been renamed ‘visual outcome’. This renaming is to help with the clarity of the categories.

The general categories have also been moved to the left-hand-side of the final Rejectamenta Audit Trail to aid with ease of use.

### 4.5.2 Content of final Rejectamenta Audit Trail

The final Rejectamenta Audit Trail starts by identifying how often the respondent uses rejectamenta. It then moves on to indicate whether the rejectamenta is located at external or internal locations and whether it is located regularly, randomly, by surprise or by donation. The frequency of collection, whether it is free or second-hand, natural or manufactured is then shown. The most complex section – ‘selection decisions’ – is the one that includes the data gathered from the qualitative questions 14, 15 and 16. This covers selection and rejection, decisions and thoughts.

The final Rejectamenta Audit Trail is included as Figure 4.1. To test its efficacy the data from the Average Rejectamenta User Profile and the seven Individual Respondent Profiles has been applied (Figures 4.2–4.9). These diagrams test the final Rejectamenta Audit Trail in terms of functionality and accuracy. They reveal a range of responses that show diversity and points of similarity. The complete set of nine Rejectamenta Audit Trails is included as Appendix 4.5. The seven Rejectamenta Audit Trails relating to the seven Individual Respondent Profiles are included in each individual’s section (see Section 4.6).

### 4.5.2 Comparisons across the Rejectamenta Audit Trails

The eight Rejectamenta Audit Trails that have been completed with relevant data demonstrate that the format for the final Rejectamenta Audit Trail is applicable and functional. In the case



of the seven individual's 'Rejectamenta Audit Trails' their decision-making process can be easily viewed in a linear sequence. With the elimination of any extraneous detail the rejectamenta's journey and the respondents' decisions are clear and succinct.

Each of the seven respondents' Rejectamenta Audit Trails reveal an individual approach – none of which exactly match the Average Rejectamenta User Profile (Figure 4.2). This is to be expected as there are a large number of variables (70) resulting in 18 selections. DVE and JM are closest to the Average Rejectamenta User Profile each sharing 13 of the 18 selections. They are closely followed by RW (12), DM (11), JM (10) and GD (10). MB is the respondent who differs the most from the Average Rejectamenta User Profile with only five similarities.

None of the seven exactly match each other either. The individuality, in the process of using rejectamenta, that this demonstrates is backed up by the diversity across the range of final visual outcomes. By using the Rejectamenta Audit Trail an interested individual reading this document can easily plot their rejectamenta journey. A copy of the final Rejectamenta Audit Trail (Figure 4.1) has been included in Appendix 4.5 for this purpose. The results can then be more easily compared against the Average Rejectamenta User Profile and the seven respondents' Rejectamenta Audit Trails.

The final Rejectamenta Audit Trail reappears in Chapter 5 where my own responses to the questionnaire have been plotted. This is discussed in more detail there – but it is interesting to note that 15 of my selections are similar to those of the 'average user'.

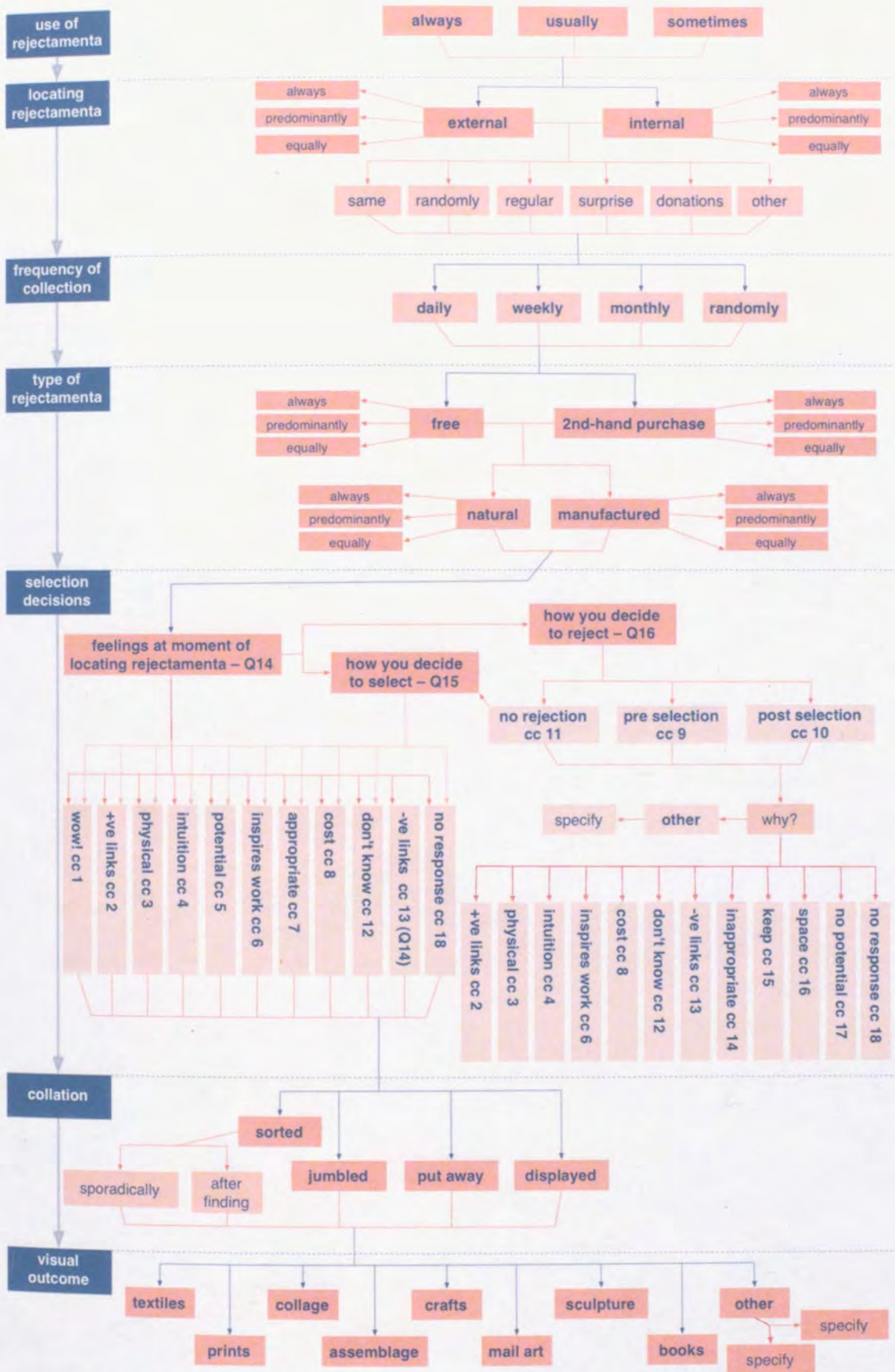


Figure 4.1 Final Rejectamenta Audit Trail

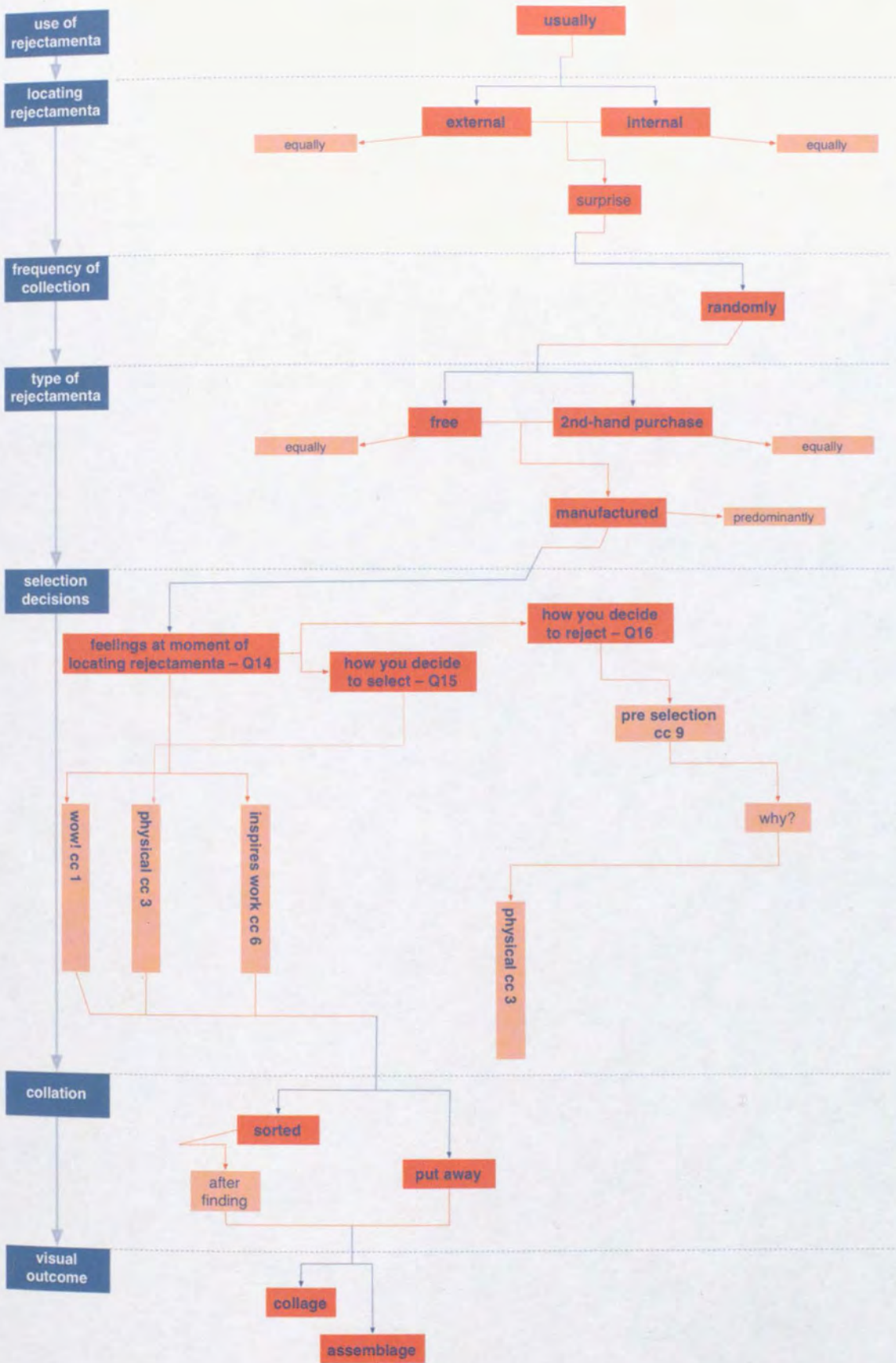


Figure 4.2 Average Rejectamenta User Profile

## 4.6 Individual Respondent Profiles

As with the Individual Respondent Profiles explored in the pilot study the profiles in this section use direct quotes. These were taken from the final questionnaire data set and appear verbatim. All the information contained here refers to data gathered September–October 2004. Therefore, it presents comments that were valid at that particular time. The words in *italics* are those that appear in the final questionnaire questions and the respondents' names have been abbreviated to initials for anonymity purposes. Seven individuals are discussed below – JM, GD, DVE, RW, MB, DM and JMS. Their complete data set is held by the author as an Excel spreadsheet.

Relevant coding categories are abbreviated and referred to in brackets – such as (cc1) – within or after a respondent's quotes. Refer back to Table 4.3 to see the titles of all the coding categories and Table 4.4 for a full summary of their frequency and definitions. Where applicable respondent's quotes are referenced back to the question that they were taken from; for example, (Q18.2). Selected aspects of each of the seven respondents' data are applied to the Rejectamenta Audit Trail.

All photographs are printed with kind permission and are the copyright of each individual artist.

### 4.6.1 Use of the term *rejectamenta*

Five out of the seven respondents used for these profiles have incorporated the term 'rejectamenta' either into their email correspondence or in answers in the questionnaire. This is particularly gratifying and represents a degree of acceptance of the term amongst the group that is being studied. It has been used in a range of contexts and these are identified in each individual respondent's profile. MB uses the term three times, DVE and GD use it twice, and JM and RW refer to it once. In all instances the word is integrated naturally, and with ease, as if the respondents have readily adopted the term.

### 4.6.2 Subsequent comments by the respondents

The seven respondents were given the opportunity to comment about their section before the final document was produced. One, JM, could not be located and another, RW, did not reply. The rest read through the text and gave it their approval. Selected quotes from their most recent emails are included after their photographs. As with the pilot Individual Respondent Profiles respondent feedback this demonstrates the iterative nature of the study.

### 4.6.3 Respondent JM

JM is a *female artist and educator* who is *21-30 years old* and lives in America. She creates *collage, assemblage pieces, artists' books, mail art and crafts*. She *usually* uses rejectamenta that is *predominantly manufactured* and works *in a space at home* for *17-24 hours* a week. She also has *another job* that supports her creative practice. She collects rejectamenta *daily* from *predominantly internal* locations and uses *previously collected and specifically sought* rejectamenta in equal measures. Her rejectamenta is found *randomly* and by *surprise* and it is *predominantly*



*free.* Her finds are *jumbled* and *put on display until needed.* JM receives no public funding, has had 1-5 publications and also puts her work in *other areas of the public domain.*

At the moment of locating rejectamenta (Q14) she contemplates “how objects of the quotidian can be so alluring” (cc3). She looks

“for specific shape patterns (i like cubes/small square designs), repetitive imagery, torn items. Often the design of the text is what draws me to an object” (cc3).

In response to Question 15 she says,

“Most times I can’t explain why I pick what I do and why I reject other things--there’s usually an inexplicable attraction to the item” (cc4), “the way it’s torn or worn, where i am, etc” (cc3).

She rejects (Q16)

“items that have a really large brand name (like WAL-MART or McDonalds). I won’t pick something I see a lot of unless I need it for a specific project” (cc 14 & 9).

The photographs that she submitted (Figure 4.3) show some work in progress as well as her collections and storage. She uses boxes and files to organise some of her finds including; plastic drawer units, suitcases and big envelopes. Her containers of rejectamenta are stored on shelving with some spilling out on to the floor. Above one of her shelf units she has a pinboard that contains assorted pieces of printed ephemera, notes and images. Her tabletop shows a mass of ephemera, possibly relevant to the pieces that she is working on. This clutter of inspirational items, alongside her artists’ tools (brushes, spreaders, pens, rulers and rollers), gives a strong impression of ‘creative chaos’. The entire work-space reflects a dichotomy between order and chaos. As discussed in the following chapter this is similar to my creative process.

JM made extensive comments about her photographs via email and incorporates the term ‘rejectamenta’ into her text. She talks about her process, organisation and her use of diverse waste materials. She also identifies some of her collation habits. Her range of photographs and thorough comments indicate a strong commitment to the use of rejectamenta and her interest in this study:

“Here are some pictures of my workspace and 2 of my most recent pieces (and a rejectamenta collage)... The blue collage (9/04) was made out of a cardboard box from an amazon.com (or such) order... (I really like using cardboard canvases; I make a lot of purchases online so I’m constantly getting boxes/cardboard sent to me, and I hate to waste it when it’s such a perfect background.)... The To Kill a Mockingbird collage (2/04) was made with all found items--envelopes, magazine, trashed book cover, coffee holder thingy. The pics of my workspace show it in all its disorder (at least the table). The shelves I actually keep pretty organized: small ephemera is all mixed together in a box--not categorized; larger ephemera is in binders in clear plastic protector sleeves. Cardboard/Surfaces I could use for canvases are all together, as are boxes, books, and other items I could collage on/in. Trinkets are in small drawers and containers and separated by commonalities (pins are kept together, buttons, metals, etc.)” (email, 2004).

Selected aspects from her data are applied to the Rejectamenta Audit Trail in Figure 4.4 below.

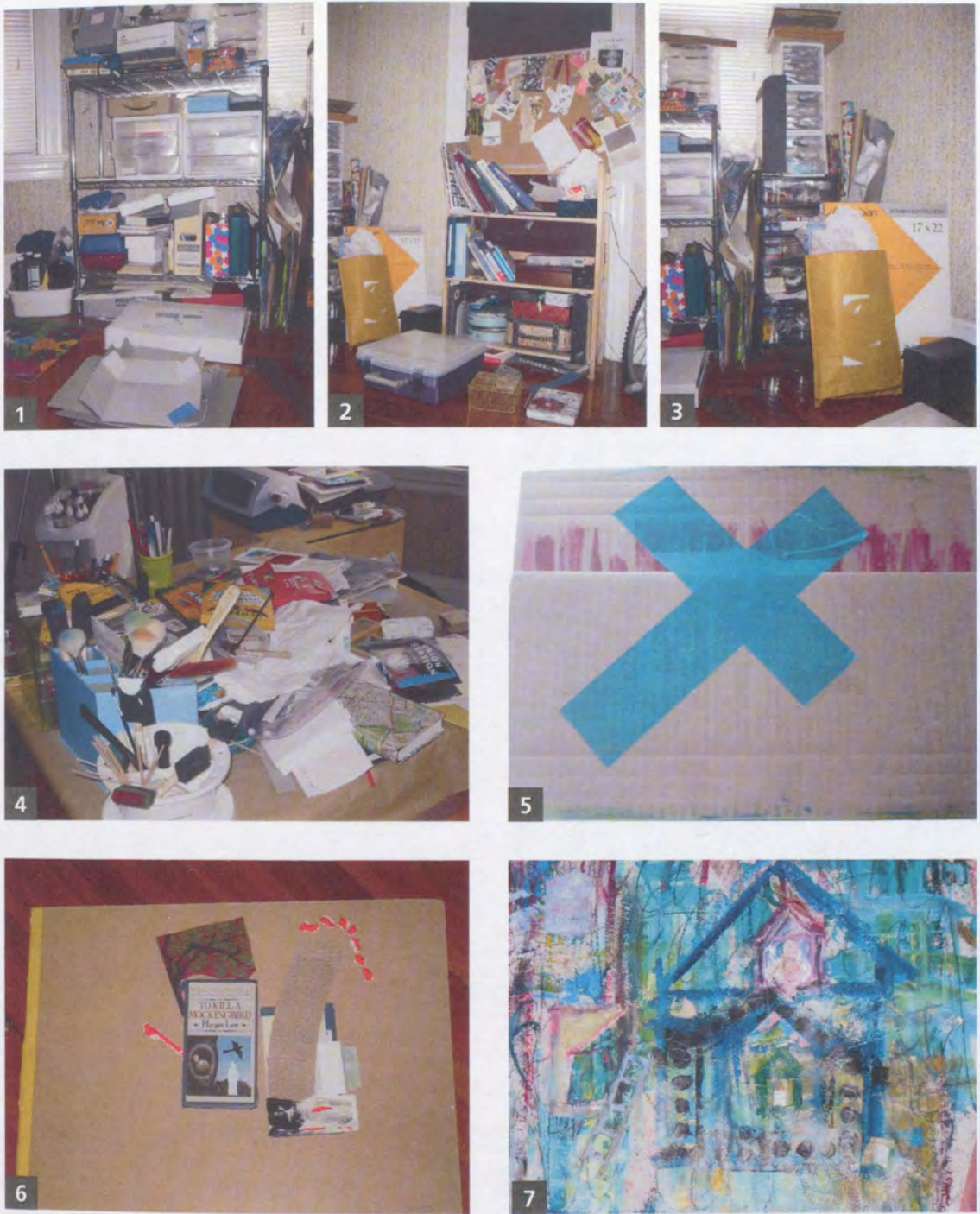


Figure 4.3 JM Photographs 1-7



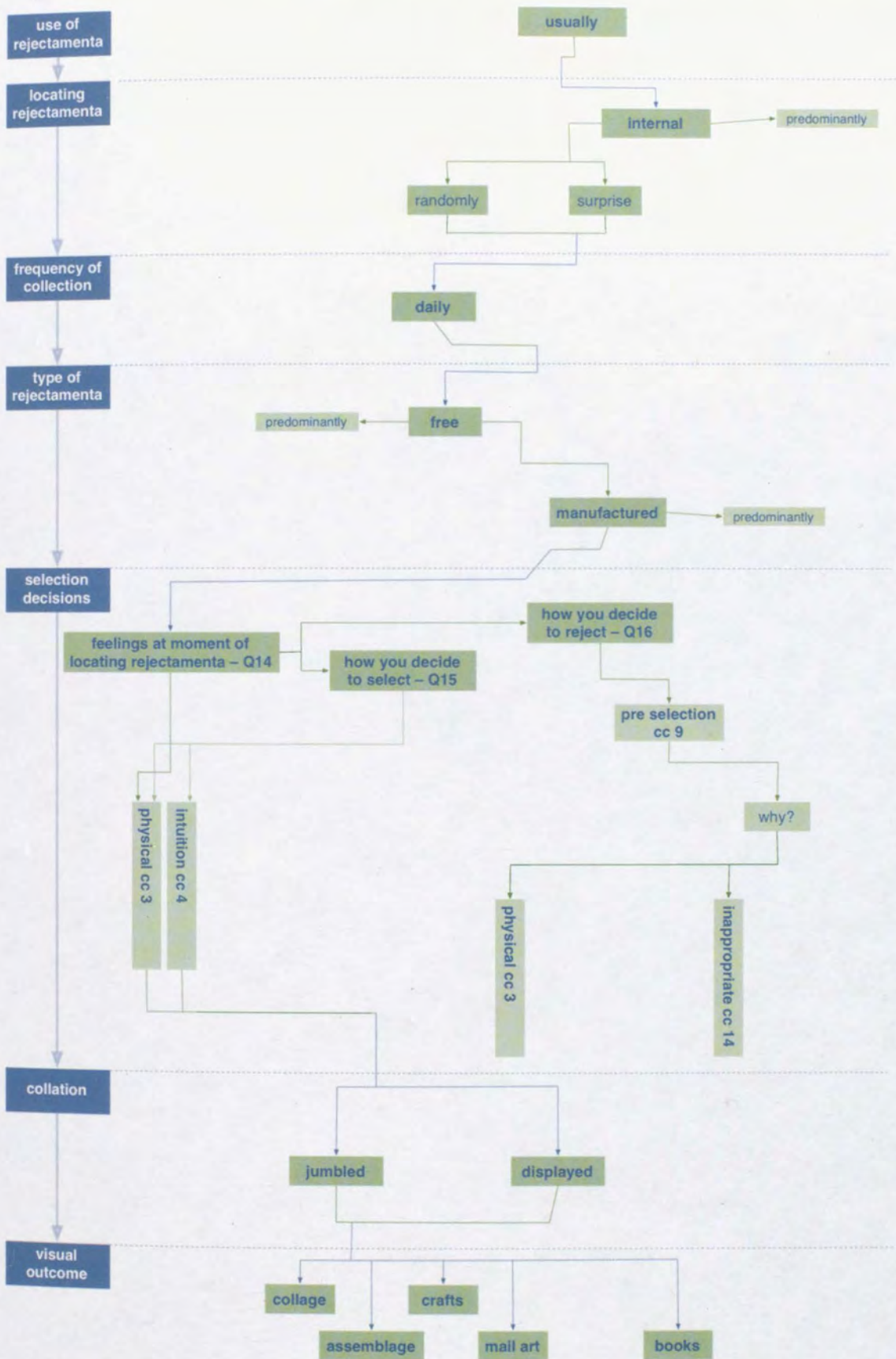


Figure 4.4 JM's Rejectamenta Audit Trail

#### 4.6.4 Respondent GD

GD is a 51-60 year old male, artist, designer and craftsperson living in Britain. He creates *assemblage* and *artists' books* and always uses *predominantly manufactured* rejectamenta. He creates in a space at home 0-8 hours a week and has *another job*. He collects his rejectamenta *randomly* and from *predominantly external* locations. In his work he uses *predominantly previously collected* rejectamenta. His finds are located *randomly* and by *surprise* and are *predominantly free*. His finds are *sorted sporadically* and either *put away until needed* or *on display*. GD receives no public funding and has had 1-5 publications along with “web-based exhibitions” (Q18.2). He states that “The creation itself is the vital part, showing is a by-product” (Q18.6).

At the moment of locating rejectamenta (Q14) GD has “A feeling of low-level excitement” (cc1). He selects rejectamenta (Q15) “intuitively” (cc4) and rejects (Q16)

“Rejectamenta that is too large to store... as all my work is (and has to remain) quite small-scale” (cc3, cc16 and cc9).

As with the photos submitted by JM (above), GD's collections reveal order amongst chaos (see Figure 4.5). He similarly uses assorted boxes to store his rejectamenta with some made from transparent materials so that the contents are stored and also on display. This is a particularly interesting feature of his collections. On the surface the contents of each box appear to be random but on closer inspection there are some similarities. One box is full of three-dimensional items and another contains small printed pieces of ephemera. Photograph 2 shows GD's shelving system that holds his boxes – again similar to that used by JM. However, GD's shelves are also used to display individual and multiple items. On the shelf we can see a microscope and collections of what look like cards and small metal tobacco/mint tins. In the rest of his photographs there is no indication of the bigger picture – he has chosen to record details. His final boxed structures, which can be viewed on his website, have a similarly close-up quality about them where you are drawn into small, imaginary worlds.

In an accompanying email (September 2004) it is interesting to note that GD has again incorporated the term rejectamenta:

“Attached are a few pictures of part of my heap of rejectamenta. I particularly like to use old valves, lightbulbs and most important of all glass bottles (all of which have a special representational significance in my work), printed tinware, toys, Christmas leftovers and fragments of pornography.”

Selected aspects from his data are applied to the Rejectamenta Audit Trail in Figure 4.6.



Figure 4.5 GD Photographs 1-4

Having read his section GD made the following comments:

“It has been very interesting reading your text -- it is as though it is about someone else. That doesn't mean that it is any way inaccurate, or unrepresentative of me at the time ... rather that I am now in a very different place. The text seems to be accurate and there is nothing about it which I would like to change or correct. As regards my use of the word 'rejection' I have found this to be an invaluable word to explain the materials I use. I had never encountered it before I discovered your use of it, although it returns almost 9000 hits on Google! It has now firmly entered my personal lexicon... Good luck with your PhD -- I'm really looking forward to reading as much or as little of it as you choose to make available” (email, October 2008).



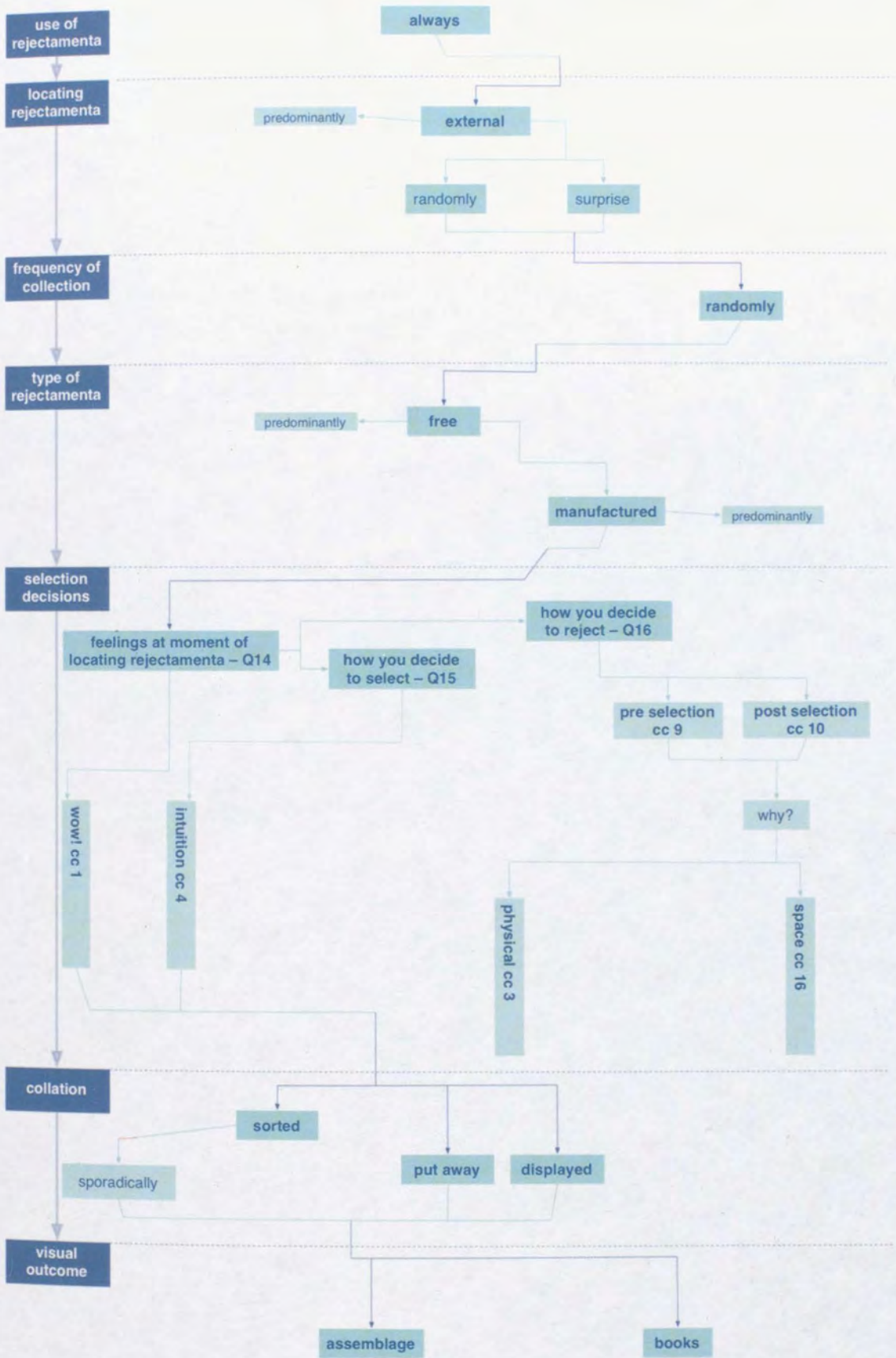


Figure 4.6 GD's Rejectamenta Audit Trail

#### 4.6.5 Respondent DVE

DVE is a *male, artist, designer and outsider artist* who lives in Canada and is 31-40 years old. He creates *collage, assemblage, prints, mail art* and also “paintings [and] digital arts” (Q2.5). He *sometimes* uses rejectamenta and when he does it is an equal mix of *natural and manufactured* items. He works on rejectamenta from *a space at home, 0-8 hours* a week and *all* his income comes from his creative practice (additionally he creates other work not using rejectamenta). He collects his rejectamenta *daily* from locations that are *external and internal equally* and he uses *predominantly previously collected* rejectamenta in his work. He collects rejectamenta *randomly* with *surprise* finds and *other people donate rejectamenta* to him. He *always* uses *free* rejectamenta and it is *jumbled, put away until needed* and “sometime[s] immediately incorporated into an art piece as if it was ‘meant to be’” (Q13.6).

At the moment of locating rejectamenta (Q14) he experiences

“Curiosity then a slight anxiousness as I run thru my mind all the uses for it, then guilt wondering if I even need it and question whether I’ll even use it.” (cc1, cc5, cc6 and cc13).

About the rejectamenta he selects (Q15) he comments

“often one-of-a-kind items attract me, or a distressed stepped on/car ran over it look, lately only 2D items attract me” (cc3 and cc7).

DVE rejects items (Q16) due to “size, uselessness, spark no memories or interest for me, unpleasant odour” (cc3, cc9, cc13 and cc17). He receives no funding and has had 1-5 publications. DVE also comments about how his work and use of rejectamenta has altered over time

“Almost 10 years ago, most of my art was rejectamenta, but in the last 5 [it] has only been incorporated into paintings in a 2D manner. I also make digital compositions from scanned rejectamenta” (Q18.2).

DVE’s use of scanned rejectamenta shows a similarity in approach to that of respondent MB (see section 4.6.7). His work is placed in *other areas of the public domain* and he

“started a group called Found Bugs for others to scan their found bugs at high resolutions and post for comparison and evaluation” (Q18.4).

He also recommended a ‘snowballer’ to participate in the study and in his emails refers to AB who was used in the pilot questionnaire data analysis.

DVE’s studio photograph (Figure 4.7, photograph 1) shows a room densely packed with work, artists’ materials and rejectamenta. All aspects of the room are shown in-depth revealing that every surface and piece of available wall space is utilised. Found objects are arranged on top of the window pelmet and paintings cover the panes of glass. Table-tops are covered in tins of paint and brushes. The desk that also houses the computer is covered in ephemera, as is the pinboard that is propped up on the wall behind it. Covering the walls are numerous items; such as boxing gloves, African masks and assorted ephemera alongside completed paintings. One corner of the room houses boxes of paints and other artist supplies.



The room is colourful and chaotic but it seems that everything has its place. It provides the artist with a creative backdrop to inspire and display his work. The pieces of work that DVE selected to photograph show two distinct sides to his work. His earlier assemblages, using rejectamenta, have an intense and dark feel about them partly due to the materials and the heavy use of black and red (see photographs 2 and 5 below). In his email (September 2004) DVE reveals that these are

“a small accounting of ‘the difficult period’ I went thru in the 90’s when I holed myself away, took everyone out of my life and just created into the wee hours of the morning...”

In contrast the two later pieces, that represent a trip to Spain and incorporate flat rejectamenta, are lighter and engage the viewer through texture, colour and type rather than through three-dimensional forms (see photographs 3 and 4). Selected aspects from his data are applied to the Rejectamenta Audit Trail in Figure 4.8.



Figure 4.7 DVE Photographs 1-5

Having read his section DVE made the following comments:

“... it’s great to see the results. Your determination and focus to see this through to the end should pay off nicely. I ... look forward to reading everyone else’s when it’s completed. I’m still recycling things in my art. I just finished an exhibition in Vancouver called *Tour Bus*, which entailed using my old travel photos from the last 20 years...” (email, October 2008).



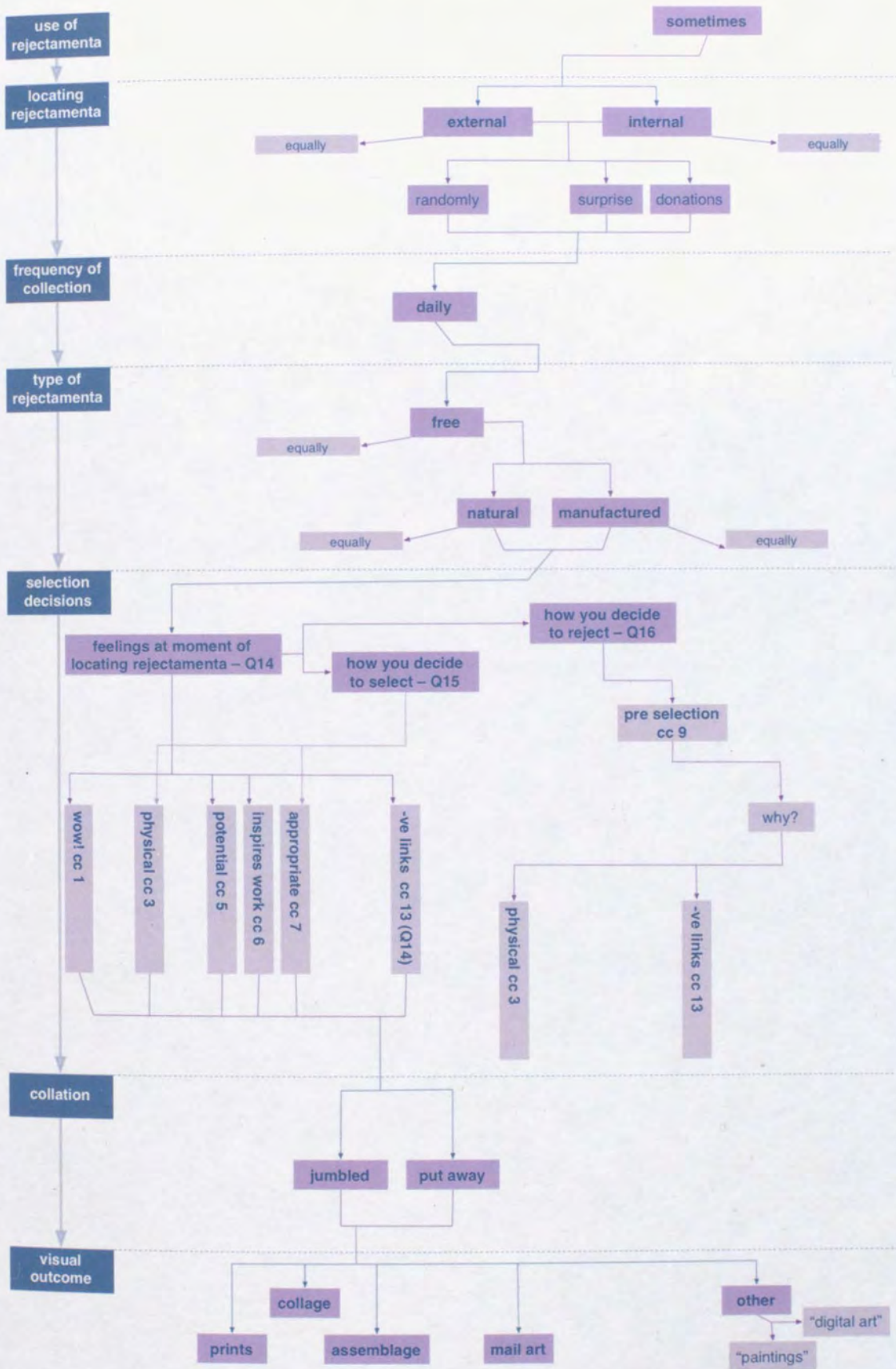


Figure 4.8 DVE's Rejectamenta Audit Trail

#### 4.6.6 Respondent RW

RW is a *female, artist, craftsperson, outsider artist* and “writer” (Q1.8) from New York. She creates pieces of *assemblage* and she *always* uses rejectamenta. She *predominantly* uses *natural* materials and works from *a space at home, 0-8 hours* a week. She has *another job* that supports her creative practice. She collects rejectamenta *randomly* from both *external and internal* locations. She uses an equal mix of *previously collected and specifically sought* rejectamenta and finds rejectamenta *randomly* and in *regular and surprise* locations. Her friends also *donate rejectamenta* to her.

RW uses the weather to prepare her rejectamenta

“I often move road kill/dead animals to a safe place off the road, and go back a few months later to collect the bones, which by that time have been naturally cleaned by the elements” (Q11.7).

She uses an *equal mix of free and purchased rejectamenta* that is *sorted sporadically, jumbled together* and on *display until needed*. Through her collecting her house

“sometimes looks/feels like a science museum, with bits of bone, fur, branches, etc. in bowls and small still lives intermixed with art both in progress and finished” (Q13.6).

RW has had 6+ publications and she lists numerous conferences, awards, publications and exhibitions – her work is strongly placed in the *public domain*.

RW has a very personal response to the moment of locating rejectamenta (Q14)

“I often question whether or not I am supposed to collect the piece/s. If it is meant for me. I will often leave an offering of sage if I am outdoors in the country. In the city, I will often wonder if it is too dirty to pick up, or whether I can safely acquire it from the street” (cc2 and cc3).

Her selection (Q15) is

“guided by instinct more than aesthetic I think. And often the collecting goes in conceptual cycles. Though not perhaps any distinctive pattern. I often feel the way I think of children and sea shells, or pebbles. It’s just an oohh and an ahhh. Not so much ‘that’s pretty’, but ‘that’s fascinating’. There is however, always a sense of ‘I have to have that’. So there is definite possession involved” (cc1, cc3 and cc4).

When she rejects rejectamenta (Q16)

“it is completely instinctual. Or laziness. I don’t feel like this is meant for me. Or I don’t feel like it. Of course, there is always the deep regret of something not taken. And the remorse of rejectamenta that has been collected only to be discarded because it seems that its purpose will never be realized. It is not unlike giving away the clothes that come back into fashion the moment its been given to the Good Will” (cc1, cc4, cc10 and cc13).

Her photographs (Figure 4.9) reveal that her art is integrated with her home life. The coffee table contains what she labels as a “moveable workspace” (email, 2004) – a shallow box containing bone parts, other fragments and materials (photographs 1 and 2 below). Like the work-space of DVE her space is densely packed, though it is more contained and organised in nature as it exists in her living space. The size of her mobile work-station is reflected in her final pieces which are similarly compact (photographs 3–5). Her collections and final pieces have a delicate and fetishistic feel about them with shrine-like qualities. They also visually link to museum collections and have a particular resonance with items on display at The Pitt Rivers Museum, Oxford, UK. Her boxes of rejectamenta are like treasure chests of semi-hidden wonders. Selected aspects from her data are applied to the Rejectamenta Audit Trail in Figure 4.10.

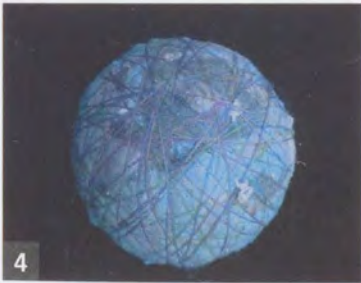


Figure 4.9 RW Photographs 1-5



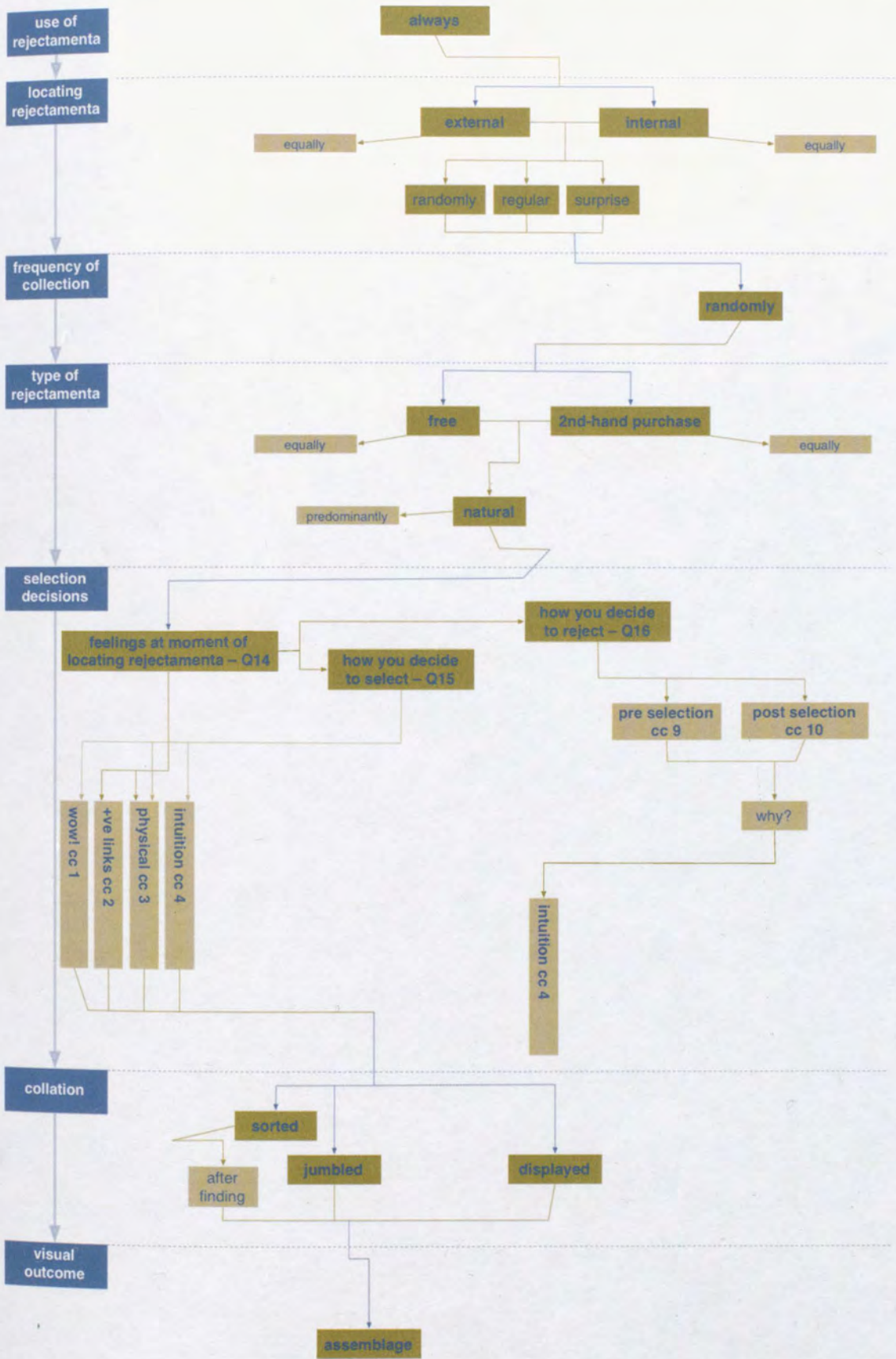


Figure 4.10 RW's Rejectamenta Audit Trail

#### 4.6.7 Respondent MB

MB is a 61-70 year old, male, artist, designer and sculptor based in Britain. He creates *assemblage* pieces, *sculpture* and “wall hangings” (Q2.9). MB *always* uses rejectamenta that is *predominantly manufactured* and he works from a *space at home* on his rejectamenta constructions 0-8 hours a week. He has *another job* that supports his creative practice. MB collects rejectamenta *monthly* from *predominantly external* locations and uses rejectamenta that is *previously collected and specifically sought equally*. He finds rejectamenta *randomly* and by *surprise* and it is *always* ‘free’. It is *all jumbled together* when he gets it home. MB receives no funding and has had 1-5 publications including an

“Exhibition review; my work used in a student’s thesis; my own catalogue of work” (Q18.2).

He states that he has also participated in the “Herts Open Studio Project” and has “run ‘rejectamenta’ workshops” (Q18.4).

On finding rejectamenta, (Q14), he experiences

“Recognition; a sense of ‘just what I’ve been looking for, but I don’t know why, yet” (cc4).

With his selection of rejectamenta (Q15) there is

“Again, recognition; a sense of compatibility/appropriateness; this will fit with, be part of, this ‘unknown, but felt, object-image waiting to be ‘born” (cc5 and cc7).

He rejects items (Q16) that show

“an error, of judgement, it doesn’t fit, after all OR too many technical problems (gluing / cutting / pinning / screwing etc) to incorporate into the emerging piece” (cc3, cc10, cc13 and cc17).

MB added an extensive comment at the end of the questionnaire that explains why he started using rejectamenta and how it is an artistically liberating experience

“I thought I started using rejectamenta simply because I can’t draw (except for totally ‘realistic’ illustration) and because I had no formal training as a painter/sculptor (I studied Graphic Design). However, later I realised that I worked in this medium because I am interested only in IMAGES, not particularly interested in the processes of painting/sculpture; not interested in the traditional media of paint and stone/clay etc. So, in working with rejectamenta, the influences of what is ‘good art’ fade, become a less dominating, albeit subliminal, driving force (except for the influences of Picasso/Rauschenburg/Duchamp/Jasper Johns etc etc) but it’s still more freeing than going the traditional route, for me” (Q21).

MB’s initial photographs were mostly of final pieces which are abstract, figurative constructions made entirely from rejectamenta (see Figure 4.11, photographs 1 and 2). His most intriguing photograph is the one of him ‘exhibited’ amongst his creations in his studio. He is positioned, static, like one of his sculptures. MB’s current work, since submitting the questionnaire, has moved into digital photography where he is recording and manipulating rejectamenta within two dimensions rather than three (see photographs 3–6). This is due to a recent relocation of his studio and space issues. Unusually his collections of rejectamenta now consist of photographic records of rejectamenta. He describes these as “junk photos” and says “I just like making





Figure 4.11 MB Photographs 1–6

rubbish/crap stuff into something beautiful...” (email, August 2007). Selected aspects from his data are applied to the Rejectamenta Audit Trail In Figure 4.12.

Having read his section MB made the following comments:

“Wow! Fantastic. Looks like this will be a very interesting PhD. And yes, I’d love to see/read anything you are able to send. (And will feel honoured to be included). As to my stuff... I’m always surprised by how past work seems better than one remembers several years down the line. They get a patina of authority, somehow (maybe one of the concepts behind ‘rejectamenta?’) The only things that have changed are that I now have more and better photos and understand what I’m trying to do more (although the tenet of ‘making rejected stuff, decay and junk beautiful’ still stands...)... Rejectamenta is a superb name, by the way, certainly now ‘nicked’ and used by me!” (email, October 2008).

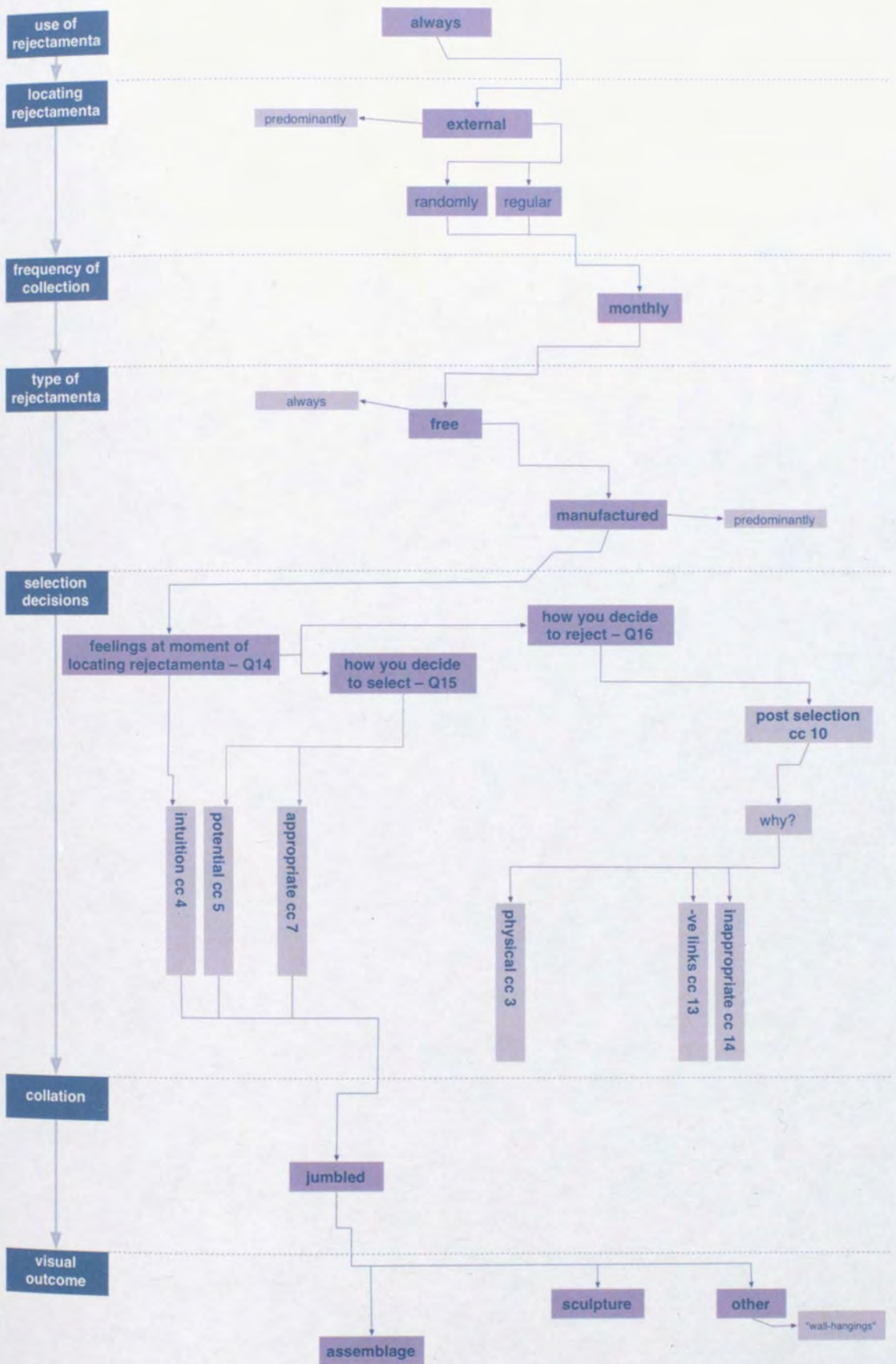


Figure 4.12 MB's Rejectamenta Audit Trail



#### 4.6.8 Respondent DM

DM is a *male, artist, designer, craftsperson and educator* working in America. He creates *assemblage pieces and crafts, usually from rejectamenta*. He uses *predominantly natural materials* and works from an *external space* on these creations *0-8 hours* a week. His main income is from his furniture making business that incorporates some pieces of natural rejectamenta. He collects rejectamenta *weekly from predominantly external locations* and uses *previously collected and specifically sought items equally*. He finds rejectamenta *randomly* and uses an *equal mix of free and purchased rejectamenta*. His rejectamenta is *sorted after finding* and also *put on display until needed*.

DM sees the moment of locating rejectamenta, (Question 14), as

“like finding a treasure...surprise, delight and a sense of well-being. I am in tune with the universe” (cc1, cc2 and cc3).

His selection (Q15) is “intuitive” and he is drawn to “texture [and] intimacy” and objects “used by animals” (cc2, cc3 and cc4). He rejects items (Q16) as a result of their “size [and] form” and if they are “too related to popular culture” (cc3 and cc9). He has had 1-5 publications and his work is firmly in the *public domain* via his business, his website and his “work with elementary school childre[n]” (Q18.4).

DM’s photographs reveal a very organised workspace (see Figure 4.13). It has densely packed areas containing rejectamenta collections and tools of the trade interspersed with lighter, airier display areas that highlight his pieces of work. Small items are stored in numerous similar plastic tubs. The labelling identifies items such as nuts, masks, toys, buttons, beach glass, shards, spear points and lint. As the containers are semi-transparent a patina of colour and texture also emerges and the items are partially identifiable. Much of his studio shelving is taken up with these containers. However, some items and books spill out of this system either asserting their individuality or size, or awaiting collation. The shelving is contained in the working area of the studio near to all the power and hand tools.

The visually separate exhibition areas display work in progress and final pieces. On the table there is a group of adapted garden tools that mix both natural and manufactured rejectamenta. A shelf above contains two stuffed foxes and birds’ nests. On the wall a piece of work made from spanners shows DM’s subtle and simple alterations where the qualities of the original items shine through. Both his work and his storage decisions reveal clarity of vision.

Selected aspects from his data are applied to the Rejectamenta Audit Trail in Figure 4.14. DM responded to his section with a few minor spelling corrections – these have been implemented at his request.

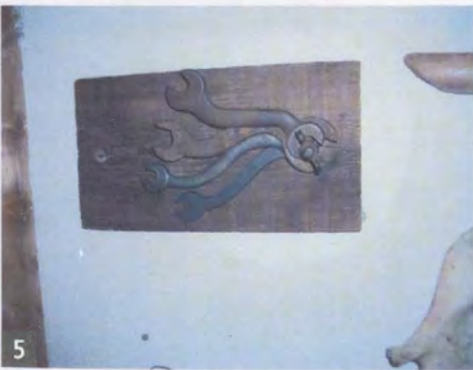


Figure 4.13 DM Photographs 1-5

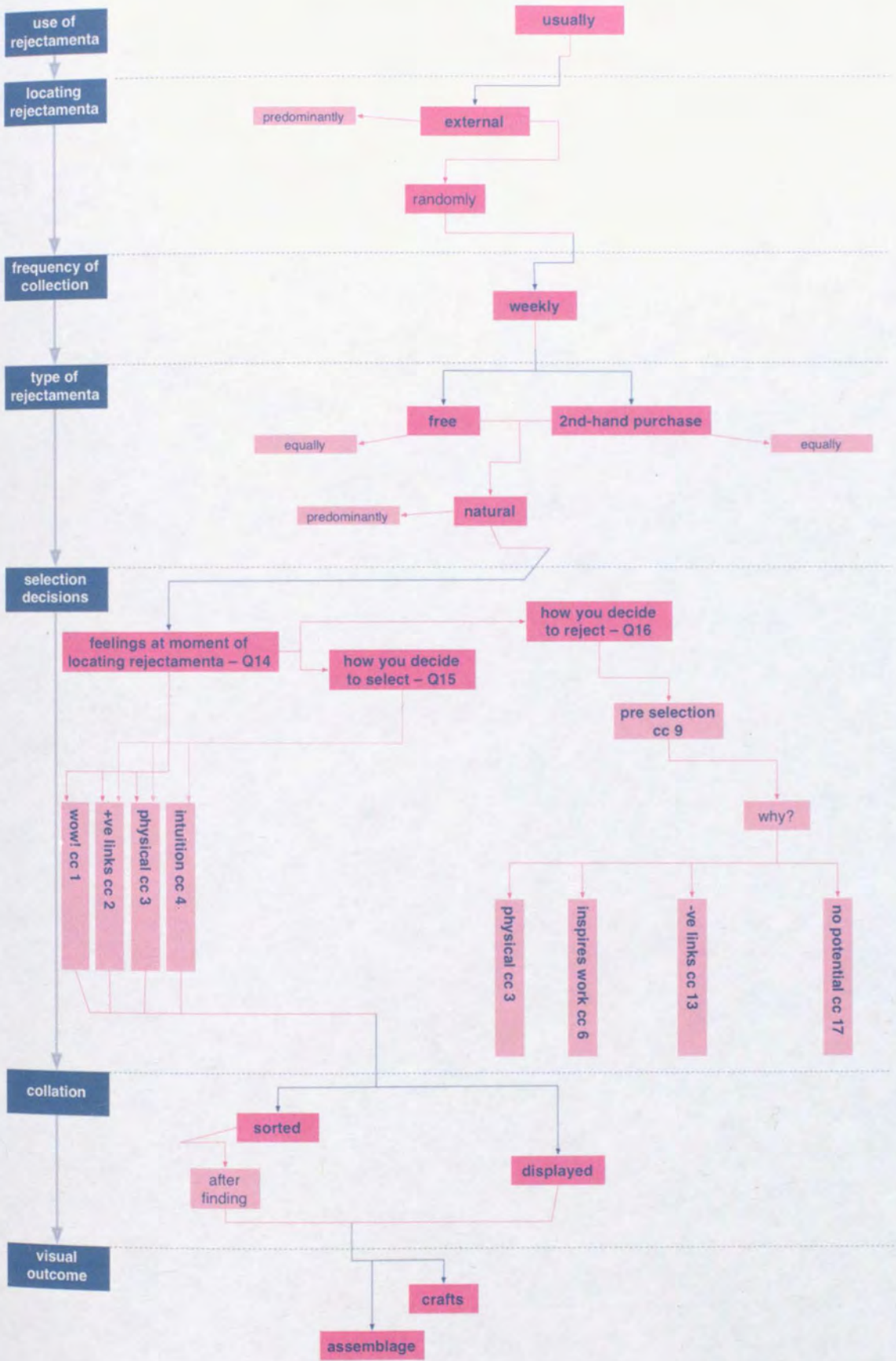


Figure 4.14 DM's Rejectamenta Audit Trail



#### 4.6.9 Respondent JMS

JMS is a 51-60 year old, male, artist from Texas whose work encompasses *collage* and *assemblage*. He always uses rejectamenta that is *predominantly manufactured*. He works from a space at home, 25-32 hours a week and he also has *another job*. He collects rejectamenta weekly from *predominantly external* locations and uses pieces that are *predominantly previously collected*. He usually visit[s] the same location or follow[s] the same route and uses *regular locations* as well as looking more *randomly* and taking a *surprise* approach. He also finds that *other people donate rejectamenta* to him. JMS is one of the few respondents that uses *predominantly purchased rejectamenta*. His items are *sorted after finding* and *put away or on display until needed*.

JMS receives no public funding, has had 6+ publications and has his "own website" (Q18.2). He also adds,

"solo shows of my work or group exhibitions including my work have been reviewed in several metropolitan newspapers" (Q18.2).

In addition he also tries

"to regularly donate work to worthwhile organizations attempting to raise funds; my former studio/residence was located in an old warehouse, where the community of artists hosted several open studios" (Q18.4).

On locating rejectamenta (Q14), if it meets his criteria, he goes

"kind of glassy eyed picturing in my mind how I might use it in an actual piece" (cc3 and cc6).

He selects (Q15),

"items that appear, if only on the surface, to be at least fifty years old and have a certain coloration or patina. Especially good candidates usually include Victorian decorative items and industrial age objects. I seem to choose mostly things that I think have a place in the collective unconscious, so that most people are likely to recognize or feel as though they recognize an item. I evaluate it based jointly on a.) whether an item fits my usual aesthetic criteria (including favorite colorings, materials, age, classic shape vs off or post-modern shapes), followed by b.) whether I'm likely to actually be able to incorporate it in a piece of collage or assemblage" (cc2, cc3, cc5 and cc7).

JMS rejects items (Q16), that appear to be

"faux in the sense that its patina or age is simulated, I feel its inauthenticity disqualifies it for what or how I want to communicate. If an item is a too common element seen in popular collage or assemblage, I'm likely to reject it. Also, items that might carry their own baggage of political or sociological implications can interfere with the universal, 'everyman' appeal I prefer" (cc3, cc9, cc10 and cc13).

The images that JMS submitted show a range of his collections of rejectamenta. They are organised thematically – almost as if they have been curated in an exhibition. His clusters of books and 'busts' show repetition as well as variations within the themes. These items reflect what he has said about his rejectamenta having a sense of history and meeting certain visual criteria. The items in these two collections are generally monochromatic with a soft, delicate feel. His third photograph, of part of a display board, shows a much more graphic response to the presentation of rejectamenta. Instead of being a cluster of similar items these assorted items



suggest playful imagined narratives and associations via their juxtaposition. The dots of the background boards also add to the visual impact of the photograph.



Figure 4.15 JMS Photographs 1-3

Selected aspects from his data are applied to the Rejectamenta Audit Trail in Figure 4.16. JMS responded to this section with a few minor spelling corrections – these have been implemented at his request. He also made the following comments:

“Congratulations, I’m sure you’ll feel a welcome vacuum in your life once you’re completely finished... Best wishes and I look forward to seeing the rest”  
(email, October 2008).

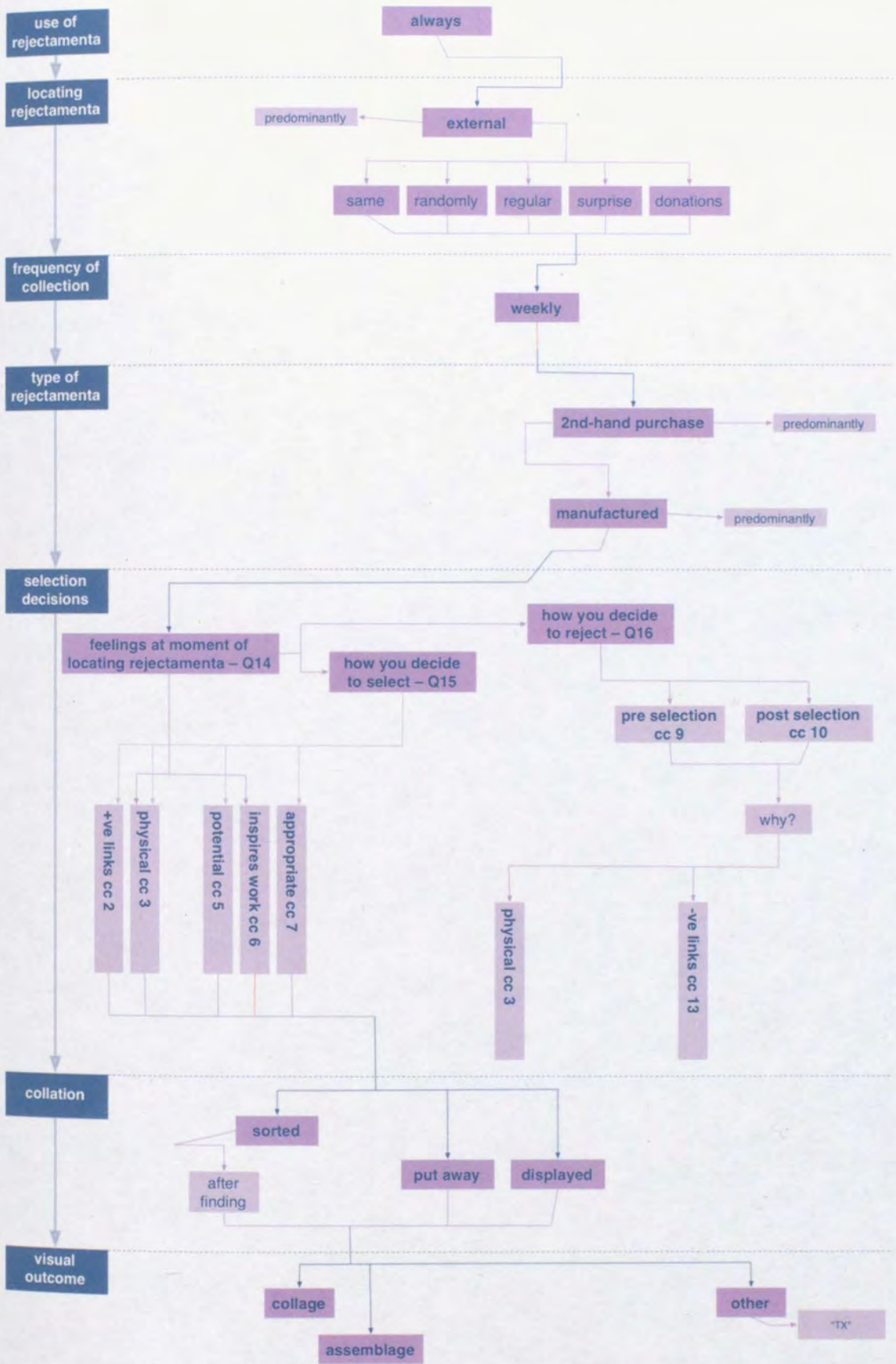


Figure 4.16 JMS's Rejectamenta Audit Trail

#### 4.7 Summary: Individual Respondent Profiles

From the seven sets of photographs similarities and noticeable differences are beginning to emerge in relation to how these practitioners store their rejectamenta. Some of the respondents take a very ordered approach to their collections (JMS, MB and DM) and others reveal a mix of order and chaos in their storage (JM, GD, DVE and RW).

All of the seven respondents demonstrate a degree of order in their storage of their collections of rejectamenta. This would appear to be an important aspect to the creative user of rejectamenta. As the 'artist' needs to use the items in the future it makes sense that they can be accessed with some degree of ease. The majority take a physical approach to rejectamenta storage – the exceptions are: DVE who sometimes uses imagery made from scanned rejectamenta, and MB who stores his rejectamenta on the computer via digital photography.

Shelving dominates in the majority of the workspaces and is supplemented with tubs, drawers, files and envelopes. In three instances the containers are clear, or semi-transparent, so that the rejectamenta is stored but still visible. Again, this enables the items to be easily recalled when the moment for their resurrection occurs. All of the respondents have some items of rejectamenta out on display. This may be minimal – as with JM who only has a few items on a pinboard. Or the respondent might be surrounded in their workspace by their favourite finds – as with DVE, DM and JMS.

It is interesting to note that five of the respondents (JM, GD, DVE, RW and MB) all engaged in extensive email correspondence to supplement their photographs and questionnaire data. This reflects a genuine interest in the outcomes of this study. Table 4.5 identifies points of similarity and difference across the seven respondents in relation to: (A) their storage of rejectamenta, (B) the type of photographs they submitted and, (C) whether they included the term 'rejectamenta' in their comments.



Table 4.5 Individual Respondent Profiles similarities and differences

		JM	GD	DVE	RW	MB	DM	JMS
A	order	x	x	x	x	x	x	x
	chaos	x	x	x				
	storage - computer			x		x		
	storage - physical	x	x	x	x		x	x
	tubs/boxes	x	x		x		x	
	drawers	x		x	x			
	shelving	x	x	x	x		x	x
	files	x	x					
	envelopes	x						
	transparent containers	x	x				x	
	sorted by type	x	x		x		x	x
	not sorted - random	x	x					
	items on display	x	x	x	x	x	x	x
	display/pin board	x		x			x	x
B	close-up photo		x		x	x		x
	wider studio shot	x		x	x	x	x	
	final visual pieces	x		x	x	x	x	
C	use of term rejectamenta	x	x	x	x	x		

To conclude the study all the respondents included as Individual Respondent Profiles, who replied to recent email contact, were sent Chapters 3, 4 and 5 to comment upon. This meant that they could finally see their work within the context of the whole study. Any comments are included in the final, concluding chapter.



#### **4.8 Chapter Summary**

The scope of this chapter has been both broad and specific. The final questionnaire has been presented with the statistics from each question contained within Table 4.1. These aspects give a broad, general overview of the data that has been gathered. This data has then enabled the Average Rejectamenta User Profile to be generated – followed by the final Rejectamenta Audit Trail and the seven Individual Respondent Profiles. These each have their own data applied to the Rejectamenta Audit Trail, testing its efficacy .

The most satisfying aspect of the chapter has been the generation of the seven Individual Respondent Profiles and their subsequent Rejectamenta Audit Trails. The seven selected respondents provide specific personal dimensions to a mass of data that could easily have become impersonal and inaccessible. It is this human, and individual, response that has become one of the key aspects of the study. This has been nurtured and maintained throughout, via close email contact with the respondents.

The following chapter takes the idea of the Individual Respondent Profile to the next level by focusing on the visual work of one respondent – myself.

## Chapter 5 Visual Work

“... the designer needs two mental instruments... a microscope and a macroscope”  
(Ezio Mazini cited by Margolin and Buchanon, 1998:11).

“ Scientists and artists who are really interested in finding order within chaos and who see the micro and macro world around us as the laboratory or the studio are looking deep into material processes and organizing patterns with surprising outcomes. And these investigations often get carried out in the spaces between disciplines and without the safety net of codified practices”  
(Sullivan, 2005:104).

This chapter describes and analyses the ‘micro’ and ‘macro’ aspects of the visual work that has been undertaken as the *practice* element of the PhD. This includes printmaking, bookmaking and digital experimentation; all based around the collection and use of rejectamenta. Key texts are integrated into this chapter to supplement those discussed in Chapter 2. My own responses to the on-line questionnaire and their subsequent integration into the Rejectamenta Audit Trail are also included. This chapter also covers external outcomes and contexts – including exhibitions and publications.

### 5.1 Introduction to visual work

#### 5.1.1 Locating myself

Graham Sullivan refers to visual arts research as needing to

“reveal an individual artistic profile that can be used as a confident basis from which to shape a research profile” (2005:216).

In this chapter my profile and research approach is revealed through explanations of my questionnaire responses, influences and inspirations, collecting of rejectamenta, processes, visual outcomes and external publications/exhibitions. The approach that I have taken demonstrates a clear link between theory and practice as both have been developed alongside each other. My micro/macro viewpoints, encompassing order and chaos, follow Sullivan’s view that work must be “not only systematic and rigorous, but also imaginative” (2005:192).

The placing of myself within this study – through the practical work, my involvement in the genre and the filling in of the PhD questionnaire – is an important aspect. Anne Probert shared this approach in her recent PhD research and writes

“The inclusion of self was important academically and personally, and I envisaged my study would lack authenticity without it” (2006:4).

As with Probert I am also “an insider within the research setting” and have used this to “enhance access to the participants, their trust and rapport” (Probert, 2006:4). This is evident in this study with two groups: firstly, the main group – users of rejectamenta – and, secondly, the subsidiary group – creative bookmakers. This latter group has emerged as a result of my growing interest

in artists' books. This has manifested itself in the co-curation of a series of open artists' books exhibitions. These are mentioned in Section 5.7.

Robyn Stewart, in writing about models for practice-based research, states "... if we, as artists can understand and situate our practice then we own the practice" (2001:4). The explanations about my practice that follow are an attempt to understand: what I do, how I do it and, how I share what I do. They are a reflection on my practice. Stephen Scrivener sees this type of reflection as being pivotal to design research. He describes the reflective process as being cyclical consisting of "appreciation, action and reappreciation" (Scrivener, 2000:7).

Gillie Bolton refers to a *reflective* and *reflexive* approach. She identifies that a reflexive approach covers an investigation into "one's own actions, thoughts, feelings and their effects" and that a reflective approach requires one to look at the entire picture (2003:7). She also describes the reflective approach as "making the ordinary extraordinary" (2003:31). This is of particular relevance as my work reveals the hidden depths of everyday objects.

### 5.1.2 Visual work diagrams

In *Visualizing Research*, researchers Carole Gray and Julian Malins refer to what they term "mapping the terrain" in relation to a study's contextual research (2004:14, 48). In this chapter, I have chosen to apply this term to the PhD's visual body of work. The diagrams here are the temporal 'maps' that summarise the visual methods, processes and direction relevant to my visual practice.

The visual work includes the following: collections of rejectamenta, digital experimentation using the rejectamenta, visual diaries that record process and experimentation, one-off artist's books, various series of prints, circular collage series, rejectamenta badges, the final visual conclusions and the diagrams for this document. During the period of this study selected work has been presented in the public domain in a variety of contexts. This has included exhibitions, archives, websites and publications (see Section 5.7). A visual summary of the main areas of this work is presented as a Visual Timeline (Appendix 5.1). Each timeline, except the final one, is based on the year running from September to August.

The timelines show the development of the visual work and there are four colour-coded categories. These are: collecting *rejectamenta* (orange); *processes* (red); visual *outcomes* (green) and *publications / exhibitions* (blue). The whole body of work initially stemmed from my MA research into the creative use of recycled materials. By looking at the series of Visual Timelines the creative work's progress is summarised. It identifies which categories are more dominant in each year. For example, a greater amount of rejectamenta was collected earlier in the study and publications and exhibitions increased in volume as the study progressed.

Figure 5.1 presents a Visual Work Overview. This shows all the elements of the visual work but without regard to time. It shows, at a glance, what has been produced in five different categories.

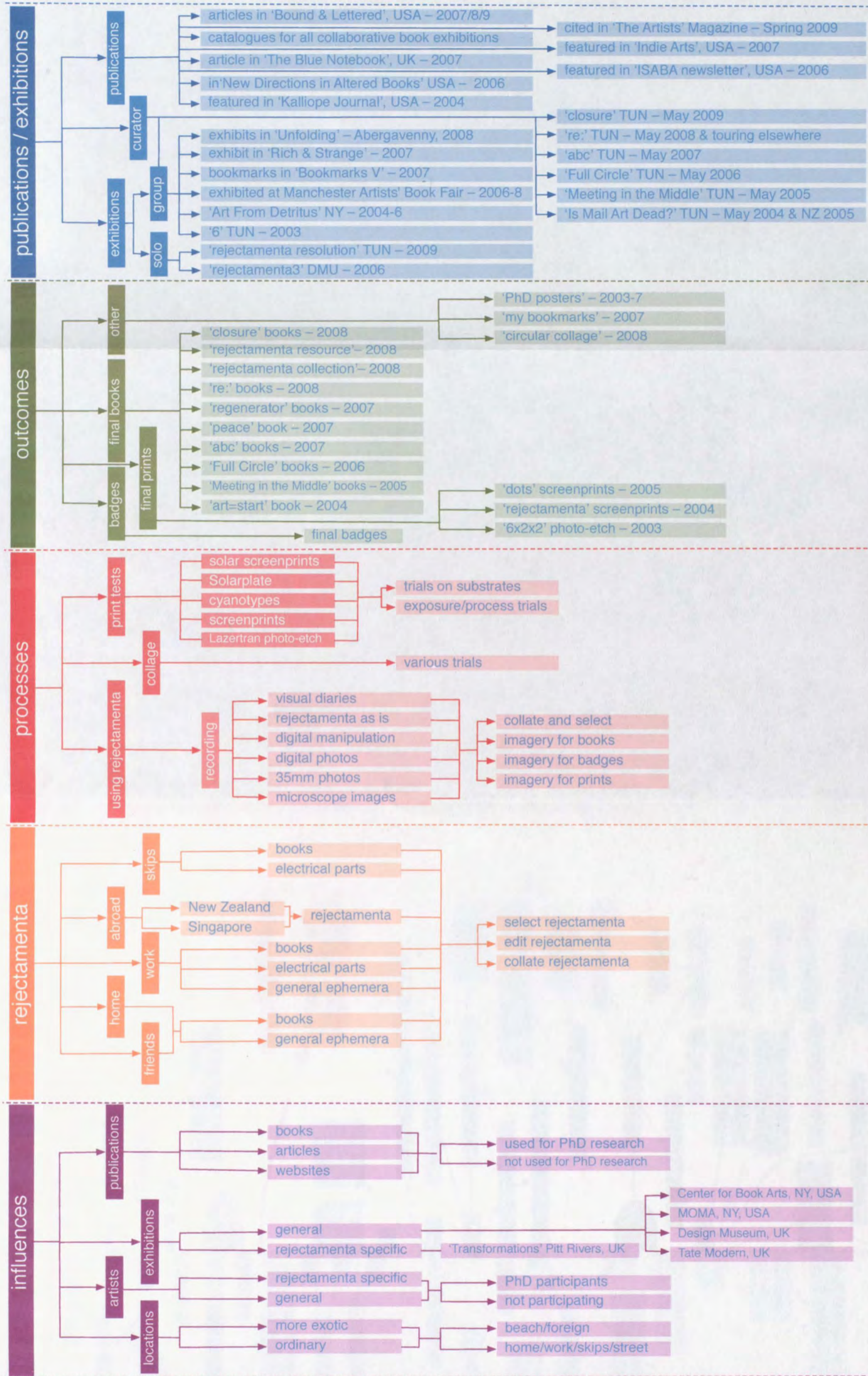
Four of the categories are the same as shown in the Visual Timeline and the fifth is an additional, subsidiary, one that covers *influences and inspiration* (purple). This has been added to set an initial context for the visual work. The Visual Work Overview is predominantly concerned with the *what* rather than the *when*.

The four main categories, seen in the Visual Timeline and the Visual Work Overview diagrams, cover the full extent of the visual work in as succinct a way as possible. The collecting *rejectamenta* category identifies locations and general types of rejectamenta. This also covers the collating and editing of rejectamenta in a physical form. The *processes* section covers: the recording of rejectamenta via 35mm and digital photography and a digital microscope; digital manipulation using Adobe Photoshop; printmaking and bookmaking trials; and the content within, and the organisation of, the visual diaries. The visual *outcomes* category identifies exactly the type of final physical items that have been produced such as posters, prints and books. The final section – *publications / exhibitions* – identifies where the visual outcomes are placed in the public domain.

Figure 5.2 covers the seven key texts used in this chapter. It is designed to be viewed as a snapshot of the relevant texts and, like the Visual Work Overview, it functions as part of the microscope aspect of the study. It visually shows what information was found and which texts were the most fruitful.

Figure 5.3 provides an overview of the texts used in this chapter – both theoretical and visual. Again, it helps to show a macroscopic view of the study and quickly reveals a variety of wide-ranging sources.





visual work overview

Figure 5.1 Visual Work Overview



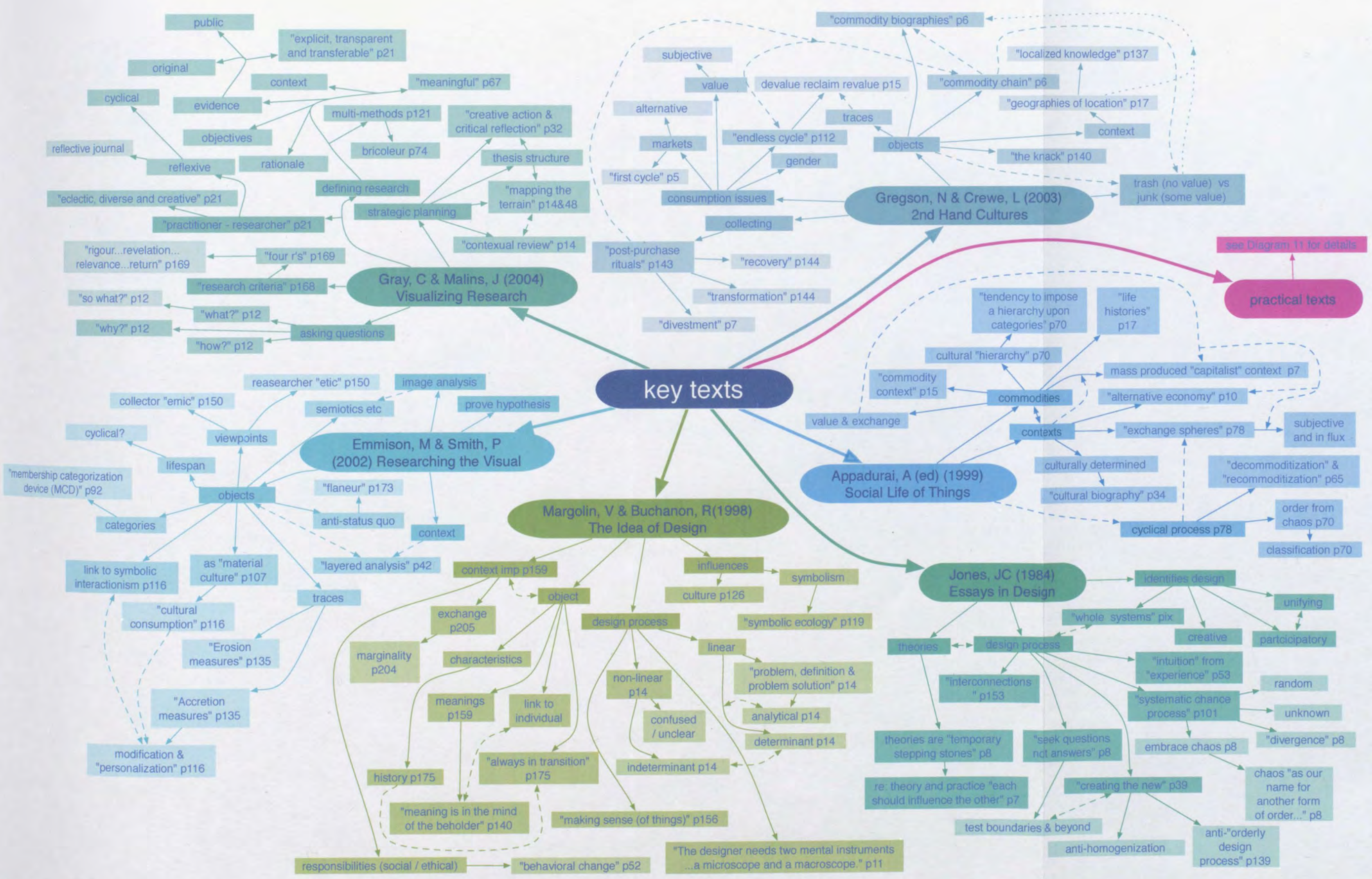


Figure 5.2 Key research texts map



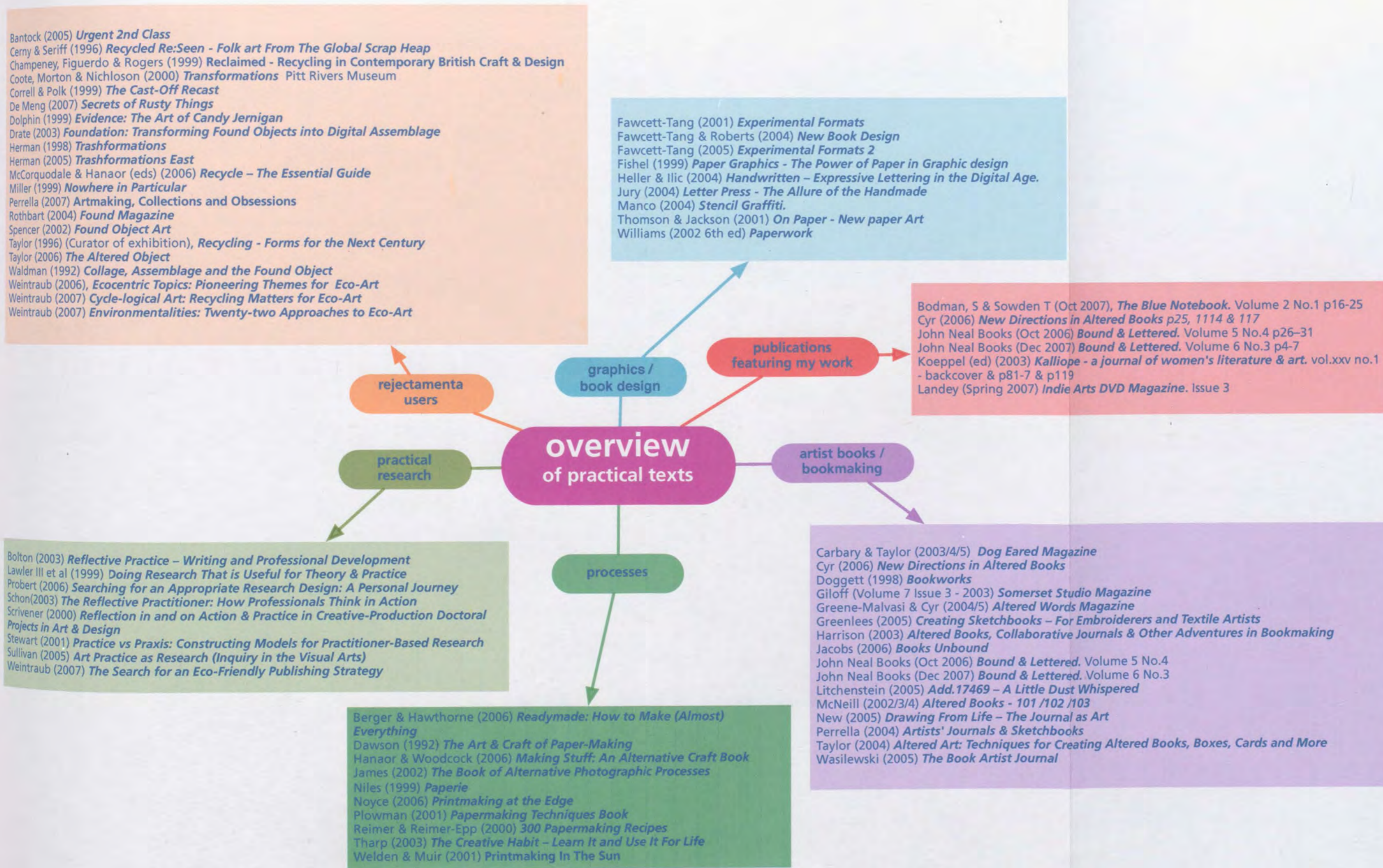


Figure 5.3 Key practice texts map



### 5.1.3 Development of the Visual Work

The visual work has evolved both systematically and organically throughout the period of research (2001-2008). This has been like a process of 'yin and yang' – order and chaos. The work has been influenced by: the selected pieces of rejectamenta, the visual process and, the research into other creative users of rejectamenta. The study has been based on "creative action and critical reflection" (Gray and Malins, 2004:32) through the integration of the practical and written work. As a result of this I regard myself as a "practitioner-researcher" with a hybrid approach (Gray and Malins, 2004:21).

The research has also been reflective with the researcher and the researched being united as both creatively use rejectamenta – even if entirely different methods are implemented. Also, both the researcher and those studied have completed the on-line questionnaire. The visual diaries are also part of the reflective process – recording experiments, directions and alterations. Through my method, where each part of the design process informs the next, the approach becomes participatory and takes me into unknown territory. J. Christopher Jones (1984) endorses this journey into the unknown enabling the designer to move away from what is predictable. He advocates a design process that similarly embraces chaos and chance (1984).

The whole development of the body of work has been what Jones calls a "systematic chance process" (1984:101). There has been order to the design process: find rejectamenta, collate rejectamenta, do something with rejectamenta. However, the outcomes at each stage are not predetermined. As each development has influenced the next phase this process has been partially random and reliant on chance. The chance approach is seen by Jones as a way forward for innovation and testing boundaries; he believes that random connections are more likely to be made when chance associations occur. The process I use relies on "intuition from experience" (Jones, 1984:53) and a desire to "seek questions not answers" (Jones, 1984:8). In some respects it is the journey, and not the final destination, that is more important for this PhD study's visual research. This is reflected in part of the final visual conclusion, the ten Rejectamenta Resource books, that are entirely based on themed collections of rejectamenta.

The process of selecting, collating and presenting rejectamenta can also be seen as trying to impose some sense of order or classification to a chaotic situation. Igor Kopytoff describes this as a classification that is influenced by culture and society where there is a "tendency to impose a hierarchy upon categories" (in Appadurai, 1999:70). By embracing a chance approach in his own work, Jones describes chaos "as our name for another form of order that which we see as yet only in part" (1984:8). Thus, though appearing opposites, chaos and order are intimately linked and this is strongly evident in my approach. There is an ordered framework of events but whatever happens within the framework is more associated with chance.

The 'holding' boxes where the rejectamenta is stored also embody this approach. The box itself imposes order on its chaotic contents but the placing together of, often, random items within the box creates chance associations. These can be a source of inspiration for subsequent



visual work. More organised 'files' were created sporadically from these 'holding' boxes. Here the rejectamenta was clustered together in to categories such as: barcodes; labels; postal tags; packaging; and entry tickets. These 'files' then informed part of the final body of work created for the PhD – the Rejectamenta Resource – a series of ten filled 're:use' pocket books. This series also demonstrates an imposed hierarchy alongside more random elements, juxtapositions and associations. This final body of work is discussed in Section 5.6.

## **5.2 Participating in the on-line questionnaire**

The understanding of my own visual process has been aided by the completion of the on-line questionnaire. I filled it in after analysing the pilot questionnaire data but before tackling the final data set. This means there is some possibility that my answers have been influenced by the pilot findings. However, bearing this in mind, I answered the questionnaire in as objective, yet personal, a way as possible. By filling in the final questionnaire my responses have followed the format filled in by the majority of the study's respondents.

As with the data provided by the respondents my answers reveal a great deal about my visual process, my attraction to rejectamenta and the ways in which I select, collect and store it. My completed questionnaire raw data is attached as Appendix 5.2. The visual summary of my responses can be seen in the Rejectamenta Audit Trail (Figure 5.4 below).

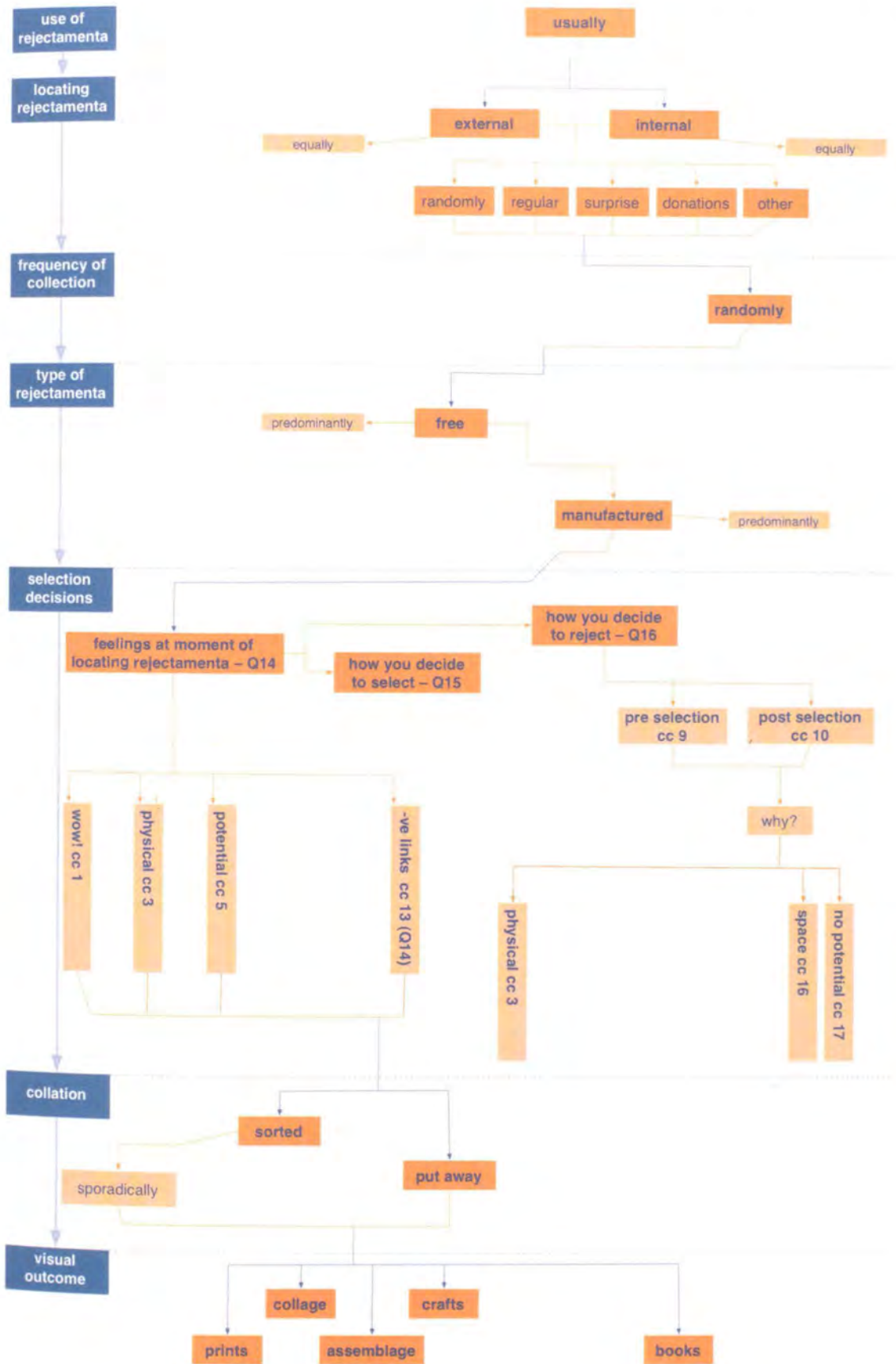


Figure 5.4 EP's Rejectamenta Audit Trail

### 5.2.1 My profile based on the questionnaire responses

As seen in Chapters 3 and 4, a range of Individual Respondent Profiles have been developed. These provide a summary of individual's responses and their additional explanatory text. I have applied this profiling method to my own data. Any words in *italics* are those used in the final questionnaire questions and anything in quotation marks is a direct quote taken from my detailed responses to the questions. Some additional comments are also made to expand on my questionnaire responses. This is the type of extra information that could be gathered, in the future, with face-to-face interviews and more in-depth case studies of relevant individuals.

I have classified myself as *artist, designer, crafts person, educator and student*. This range of categories reflects my reluctance to be pigeon-holed. In the final questionnaire, 53 of the respondents (58%) also filled in multiple fields for this question. The work that I produce covers *collage, assemblage, prints and artists' books*.

Along with 36 of the final questionnaire respondents (39%) I *usually* use rejectamenta. The main area where I am compromised on the use of rejectamenta is in the printing out of imagery from the computer. I do use some salvaged papers but I also purchase commercially produced recycled or virgin-fibre paper. I attempt to minimise this wherever possible and restrict it to times where image quality cannot be lost. The digital printer inks that I use are also from a virgin source but all the cartridges are recycled after use.

The type of rejectamenta that I collect is *predominantly manufactured* but I will occasionally pick up a discarded natural item. I usually work from *a space at home* but most of the final printmaking was carried out at my previous place of work. The weekly time I spend on collecting and using rejectamenta is probably in the *0–8 hours* category but this does tend to go through extreme peaks and troughs of activity. This does not include the amount of time I spend writing about rejectamenta. My creative use of rejectamenta is supported financially by *another job*. However, both the job and the rejectamenta feed into each other so they share a vicarious existence.

The rejectamenta is collected *randomly* from both *external and internal* locations. I have *regular locations* that "tend to be the recycling or rubbish collecting areas" at home or work. Finding rejectamenta is not hard, as:

"most of my PhD work is based on the use of everyday items – things that are generally overlooked and not given any special status."

I might also come across rejectamenta in surprise locations or be given donations from friends and neighbours. Further,

"I also look randomly as I am walking to and from places. I am often to be found looking more at the ground than anywhere else!"

Most of the rejectamenta that I use in my work is found for *free*. However,

"I sometimes purchase items from second-hand sales / shops. These would tend to be things like old books or other bits of paper ephemera and would always be for sale at

a low price... Whilst doing this research I have decided that such items can still be considered to be pieces of rejectamenta. This is mainly as such lowly priced items have still been discarded by their owners - it is just that in some instances there is an attempt at a second-hand sale before the items are finally put in the trash."

This decision has also been influenced by respondent comments on this topic as mentioned earlier in this document.

When I return to the studio my finds are *put away* and *sorted sporadically*.

"I have 'holding' boxes where I immediately place items. I will sort through these occasionally or when I need to use some specific items. Sometimes items will be placed unchanged in book formats where their function is just to be on display. Some regularly occurring items, such as earplug containers, have their own specific 'holding' box / location."

Finding an interesting piece of rejectamenta produces a real sense of excitement in me. I am

"physically drawn to the item. This is especially so if it is a random find. It is like unexpectedly finding a piece of treasure - all the more valuable as most people will walk straight over it and not recognise its potential. When I find a particularly 'good' find it will make me smile. The rejectamenta can produce a range of physical responses such as excitement, happiness or disgust."

The latter occurs if it the rejectamenta is not suitable for selection.

The specific appeal of the rejectamenta lies in its visual qualities. This includes

"colour, texture, patina or patterning. They may be either type or image based or a mixture of the two. Once I have noticed the item there is an instant attraction which more often than not compels me to pick up the rejectamenta."

If these visual qualities are compromised, or missing, the rejectamenta is not selected. Items are rejected if they

"do not have that instant visual attraction. This may be because they are wet or dirty or the wrong size. I will also try and walk away from items if I know that my 'holding' boxes are overflowing. I do sometimes try and show some restraint in my picking up of rejectamenta! I will also pick up and inspect an item and decide to reject it at this stage. In this case I will put it back or put it in the trash depending on what it is. I may also select an item and reject it later on when it has been in the 'holding' box for some time. This will be because I have had it for a while and had no use for it. In most cases the item will then be put in the recycling."

My creative use of rejectamenta is not specifically funded as I do not sell my work and I have produced 6+ *publications in the last 5 years*.

"As well as producing my own work and exhibiting it in the public domain (physical exhibitions, in publications and on the internet) I am also involved in a range of collaborative projects. These take the form of co-curating a yearly experimental artists' books exhibition and managing its website."

With these exhibitions I am an exhibitor as well as a curator and they link to my degree-level teaching. They are discussed further in Section 5.7.



The images below (see Figure 5.5) show how some of my rejectamenta is sourced, stored and used. The items are generally found in rubbish or recycling piles and are stored in various boxes and book formats. I use a wide range of receptacles that are usually found in the household recycling. These include paper bags, carrier bags, shoe-boxes and Amazon boxes. Some of the containers enclose the rejectamenta and hide it from view so it is neat and compact. Others are open on the top so the rejectamenta can be viewed and easily rummaged through.

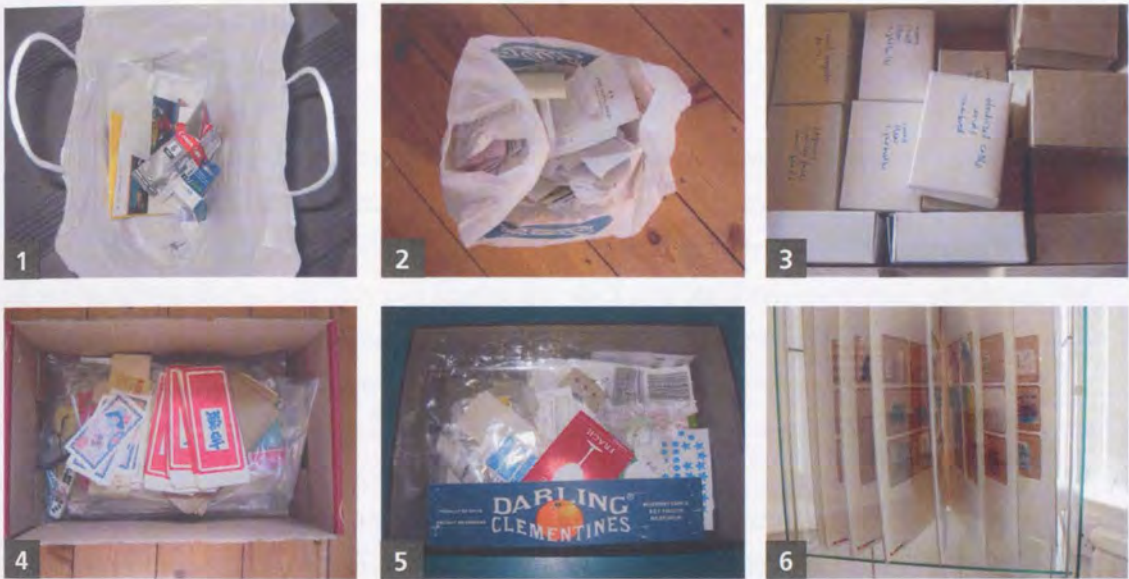


Figure 5.5 EP Photographs 1–6: Rejectamenta in various storage units

As part of the final organisation of my rejectamenta collection I sorted it into a series of recycled ‘files’ (see Figure 5.6). These formed the basis of part of the final body of work – the ten Rejectamenta Resource books.

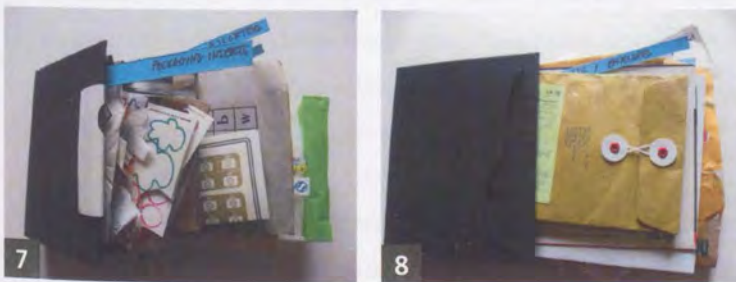


Figure 5.6  
EP Photographs 7–8:  
Filed rejectamenta

The Rejectamenta Resource books (Figure 5.7 below) consist of ten *re:use* pocket books (initially designed for the 2008 *re:* exhibition) filled with rejectamenta. These were individually themed and displayed in recycled white boxes. This work is discussed in more depth later in Section 5.6.



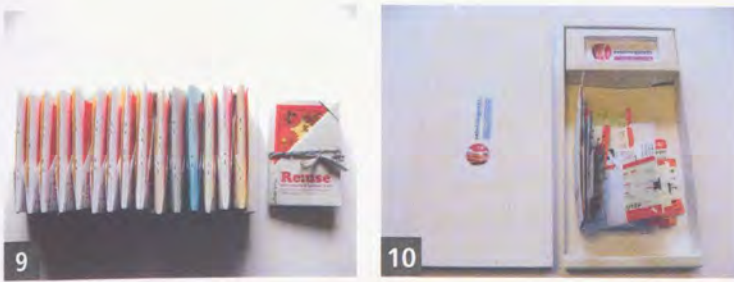


Figure 5.7

EP Photographs 9–10:  
re:use books and a final  
Rejectamenta Resource book

### 5.3 Influences and inspirations

Summarised in Figure 5.1 – the Visual Work Overview (purple)

This area is only touched upon as its function is just to place the visual work in a context. One important category, *locations*, links this *influences and inspirations* section to the *collecting rejectamenta* section (5.4, below). Particular locations can be very fruitful in terms of the finding of rejectamenta. In this way they can inspire the work and the direction it ends up taking. The location may be somewhere as mundane as the kitchen recycling bin or somewhere more enticing like a beach or a foreign country. It doesn't really matter where or what it is – the location becomes inspiring as a result of the rejectamenta that is found there.

The *publications* category links the *influences and inspirations* section with Figure 5.2 Key research texts map. Many of the publications I have read specifically for this study have been influential. This has been in terms of written texts and also visual examples of other relevant practitioners' work (see Figure 5.3 Key practice texts map). To be able to put my work in to a larger context was an essential part of the study's development.

Part of this contextualisation also occurred through:

- (a) respondent feedback about my work submitted as part of the questionnaire or on my website;
- (b) placing my work in the public domain via publications, archives and exhibitions and;
- (c) other feedback about my work.

These aspects are discussed later in this chapter.

Some historically important artists and additional contemporary creators have influenced my practice. These are split in to two groups. The first affects my work though their love of colour, shape and pattern and includes; Antoni Gaudi (1852–1926), Henri Matisse (1869–1954), David Hockney (1937–), Paul Klee (1879–1940), and Raoul Dufy (1877–1953). The second group affects my work through their use of found materials and includes; Joseph Cornell (1903-1972), Andy Goldsworthy (1956–), Simon Rodia (1879–1965), Candy Jernigan (1952–1991) and Nek Chand (1924–).

One particularly influential exhibition was *Transformations – The Art of Recycling*, curated by Jeremy Coote, Chris Morton and Julia Nicholson at The Pitt Rivers Museum, The University of Oxford, March 2000 – Autumn 2001. The text, of the same name, that accompanied the exhibition is one of the key texts mentioned in Chapter 2. The exhibition was particularly



interesting as it linked contemporary UK practitioners' work with that of creators from Africa, India and Australia and with soldiers from various warzones.

This disparate group had one thing in common – their reuse of rejectamenta. This links with my final influence – the participants and respondents in the PhD research. Many gave up much of their time to enter into substantial email correspondence, as well as filling in the on-line questionnaire and sending examples of their work and their collections of rejectamenta. Without their enthusiasm and support this study would not have followed the path that it has taken. Placing myself within this group of users/respondents has been an integral feature of the study. This has occurred through the questionnaire and website, the various exhibitions I have exhibited in and the publications that have featured my work.

This research has created a loose network of users whose focal point has been the rejectamenta website and the questionnaire. I am aware of all of the members of the community but individual members, for reasons of confidentiality, are not. The creation of the network, as part of the PhD research, has enabled me to view many exciting and innovative pieces of work that utilise rejectamenta. These have helped to inspire and influence my own use of rejectamenta so that my work does not just exist in a vacuum. The individual members of the network have also been able to access my work via the rejectamenta and book exhibition websites and this has enabled them to make comments and judgements about my use of rejectamenta.

## 5.4 Collecting rejectamenta

*Summarised in Appendix 5.1 Visual timelines and Figure 5.1 Visual work overview (orange)*

### 5.4.1 Type of rejectamenta

The starting point for the entire PhD has been rejectamenta. In my MA research (1997-2000) I went out of my way to find interesting discarded items. I intentionally visited Planet Works, Leicester's recycled materials resource centre, to choose intriguing pieces of rejectamenta. This included items such as colourful electrical components (Figure 5.8), tiny light bulbs and brightly coloured plastic parts. These items, although discarded, had obvious aesthetic qualities in terms of patterning and colouring. They had already been selected, by the workers at Planet Works, and positioned ready to be creatively reused, or "recommodified" (Kopytoff in Appandurai, 1999:65).



*Figure 5.8*  
*EP Photograph 11:*  
*Electrical components*



For the PhD I extended my approach to focus, predominantly, on 'ordinary' rejectamenta (see Figure 5.9 below). This has mostly been found at home, work and on the streets. 'Everyday' rejectamenta requires the artist and the viewer to take a much closer look, a microscopic viewpoint, to find and discover visually interesting elements. This became the challenge of the PhD's body of visual work.



Figure 5.9  
EP Photograph 12:  
Recycling pile at home

#### 5.4.2 *Bricoleur and flaneur*

The gathering of rejectamenta, from a variety of sources, relates directly to the approach of the *bricoleur* that has been mentioned in Chapters 1 and 3. Linked to this is the approach of the *flaneur*. This is identified by Michael Emmison and Philip Smith, with reference to Baudelaire, and is highly relevant to the design process that I am demonstrating. Emmison and Smith state: "The flaneur's pathway is circuitous, accidental but s/he is driven by curiosity" (2002:174). My accidental finds of rejectamenta drive a random and cyclical design process that is often informed by the found item. The flaneur's approach is usually similarly non-mainstream and as a result generally challenges the status quo (Emmison and Smith, 2002:173). In support of this one of the final questionnaire respondents (BD) describes the use of rejectamenta as a "truly subversive medium without boundaries" (Q21).

#### 5.4.3 *Markets and history*

The second-hand economy, where some of my rejectamenta is found, is described by Arjun Appadurai as an "alternative economy" (1999:10). Here commodities have an exchange value. Pieces of rejectamenta gather their own associated histories created by events that have happened to them. This includes the act of being discarded and where they were found. Victor Margolin and Richard Buchanan refer to these histories and how they are culturally and symbolically influenced (1998:175 & 26). Where meanings become associated with an object they describe this as being "a symbolic ecology" (1998:119). This aspect is discussed in relation to traces in Section 5.4.6.

The 'alternative economy' where some finds are located embraces the waste cycle and includes second-hand shops and car-boot sales. An item of rejectamenta can take on more value, to the artist, if it has been found in a particularly grim location or if it has a physically obvious history of use/reuse. This sense of history and associated meanings are often tapped into by creative users of rejectamenta (see findings from pilot and final questionnaires). Most items of man-made rejectamenta are initially mass-produced in a capitalist context – they are the products of consumption. At some point the rejectamenta has been a commodity and by being discarded



it has become subjected to what Kopytoff terms “decommoditization” (in Appadurai, 1999:65). When the rejectamenta is selected and represented as art it has then been “recommodified” (Kopytoff in Appadurai, 1999:65). The system of use–rejection–reuse is seen by Appadurai as a cyclical process which is subjective and constantly in a state of flux.

Most of the objects that I select and use are part of this commodity cycle. This covers items such as: packaging and labelling, used postcards and envelopes and, used tickets for entry to events or institutions. Although most of this rejectamenta has been found in the waste cycle, at home, work or on the street, rather than in the second-hand economy, the cyclical process is still relevant. One item I do ‘recover’ from the ‘alternative economy’ is traditional metal letterpress type. This is often destined for smelting as the monetary value of lead is currently high. With the destruction of this type part of our design heritage is being destroyed. Figure 5.10 shows an everyday mass produced item – I was drawn to it because of the star pattern and the piece of mystery coding ‘T7a’. On its own it is a small, insignificant item that would normally be overlooked.



Figure 5.10  
EP Photograph 13:  
Label from a teabag

In their publication *Second Hand Cultures*, Nicky Gregson and Louise Crewe (2003) also refer in-depth to the topic of consumption issues and alternative markets. They pay particular reference to where second-hand items are acquired as a result of the “first cycle of consumption” (2003:5). This is where the objects have been discarded after their original use. Gregson and Crewe view the process of an object being rejected and then reused as being an “endless cycle” (2003:112). Here objects are “devalued and reclaimed for potential revaluation” (2003:15) by those with “localized knowledge” (2003:137) or “the knack” (2003:140).

My *localized knowledge* is evident in my ability to find relevant objects in particularly fruitful locations. This might involve knowing which places are more likely to provide appropriate finds of second-hand rejectamenta or which times of day or year are the best. Having *the knack* is also evident in this approach; first by being able to find the rejectamenta and then by being able to see its potential for reuse. The completed Rejectamenta Audit Trails (in Chapters 3 and 4) show how each creator has their own version of *the knack*.

This approach can also extend to *free* rejectamenta as it may be found in specific locations requiring specialist knowledge. Such as which skips, streets or areas are more likely to be harbouring interesting potential finds. Having the ability to spot and locate free rejectamenta is similar to having *the knack* required when making second-hand purchases. This is seen

by Donald Schön as an example of reflection-in-action where you find you have a “feel for” something or when you “find the groove” (2003:55). Having the ability to quickly assess, analyse and act in situations/locations can affect the rejectamenta collecting process.

#### 5.4.4 Alterations

After selection items are often altered via “post-purchase rituals” and revalued (Gregson and Crewe, 2003:143). These rituals involve “divestment – cleansing, purification and personalization” (2003:7). Through this the objects may be altered or destroyed by being subjected to alterations and a sense of “recovery” (Gregson and Crewe, 2003:144). Rejectamenta is often acquired with the specific intent for it to be “cannibalized, cut up” (Gregson and Crewe, 2003:8).

In the case of my creative practice the rejectamenta is usually stored until needed (Figure 5.11), and altered as required. This altering may involve photography, photocopying, cropping, collage and cutting. Sometimes the rejectamenta is used as it is – especially if it is being placed in a ‘storage’ book whose function is to act as a collection of rejectamenta. The rejectamenta will also remain unchanged if its purpose is to be recorded via photography or photocopying. This is often the case where the rejectamenta is used indirectly in the printmaking process (Figure 5.12). Here it is the photocopy that experiences the cropping, collaging and cutting.



Figure 5.11  
EP Photograph 14:  
Stored rejectamenta



Figure 5.12  
EP Photograph 15:  
Artwork for screenprinting

Emmison and Smith (2002) also refer to the alterations that are made to found / second-hand objects. These are seen as modifications to and “personalization” of the object (Emmison and Smith, 2002:116). Through this the “modifiers” (Emmison and Smith, 2002:130) of rejectamenta transform “mass-produced objects... to display individuality and identity” (Emmison and Smith, 2002:116). As a *modifier* of rejectamenta I place my own particular style, interests and interpretation on the object. In this way it becomes personalised and moves away from its mass-produced roots. The rejectamenta takes on positive aesthetic qualities becoming something special and important with a renewed value. This can highlight the fact that the item was a piece of waste or it might disguise these potentially negative origins.

Emmison and Smith also refer to “cultural consumption” and the importance of the interaction between objects and people (2002:116). Some of the questionnaire respondents also refer specifically to their interaction with the rejectamenta (see Chapters 3 and 4). Emmison and Smith also point out the hazards that the researcher faces with their own “etic” perspective when they interpret the participant’s “emic” view (both 2002:150). These are potential problems associated with the researcher’s subjectivity and misinterpretation of information. Thus, with this research, it has been essential to get the respondents to write their own comments about selecting and locating rejectamenta. These have been used verbatim to avoid researcher bias.

#### 5.4.5 Subjectivity and value

The whole process of collecting rejectamenta is highly subjective – what I pick up with excitement you may reject with disgust. Margolin and Buchanon discuss this subjectivity by referring to objects where “... meaning is in the eye of the beholder” (1998:140). Individuals also place their own personal value on specific items and here “commodity biographies” (Gregson and Crewe, 2003:6) may become all important. Objects are often acquired as they “have histories and geographies which create and alter meaning and value” (Gregson and Crewe, 2003:112). Gregson and Crewe (2003) also identify the subjectivity of the distinction between value and trash (items that have no value) and value and junk (objects that have value to some people).

Part of the intent of the questionnaire was to enable respondents to provide individual and personal data on such a subjective process. By filling in the questionnaire myself I found that it helped to clarify my approach to using rejectamenta. It made me think about aspects of my collecting of rejectamenta that, until that point, had been instinctive - for example the type of rejectamenta I am drawn to. One of the final questionnaire respondents (CAN) also refers to this: “Your questions caused me to think more concretely about my use of rejectamenta” (Q21).

This type of reflective approach is explored by Schön (2003) and is evident in the questionnaire data. The questionnaire was filled in amidst on-going activities involving rejectamenta. Through this type of reflection the researcher can “gain an inside view of the experience of practice” (Schön, 2003:323).

#### 5.4.6 Traces

Linking with my own selection of rejectamenta Emmison and Smith refer to “the study of traces” (2002:109), in and on rejectamenta. These can reveal important meanings about the object and “about social activity” (Emmison and Smith, 2002:109). Emmison and Smith (citing Webber et al, 1966:35), categorise these traces into two areas – firstly

“Erosion measures... wear and tear on materials” and secondly “Accretion measures... deposits of material that have built up over time as a result of human activity” (2002:135).

I find these two categories particularly relevant and revealing. When I find objects in the street, or in a skip, they often contain physical traces of the journey that they took to get there. Some of the rejectamenta I select contains *erosion* traces, alterations caused by their physical

surroundings via rain, dirt or other objects. *Accretion* traces are also evident if the rejectamenta has been written on, folded or mis-printed. One of the books I found in a skip was nestled amongst builders' rubble – it had been eroded by moisture and having items dropped on it and it had also gained a patina of plaster dust. Through erosion and accretion much of the rejectamenta's journey can be pieced together, imagined or exploited.

These erosion and accretion traces are also influenced by the lifespan of the object where previous information can be lost through the process of age and decay. This means that the history of the item then becomes much harder to trace (Emmison and Smith, 2002:136). It is often the patina of erosion or accretion that attracts me to the object in the first place. For example, this might be where a barcode has been partially worn away so that it is no longer a series of 'perfectly' formed lines or where an item has experienced over-printing so that the original information is obscured and a beautiful texture is inadvertently created.

#### 5.4.7 Non-linear approach

With a cyclical, non-linear, approach events can become "unpredictable, fortuitous and subjective" (Gregson and Crewe, 2003:142). Objects can move in chance directions to random people and be subjected to unpredictable transformations. This sense of the unknown reflects back to Jones' (1984) chance methods, my own practice and that identified by some of the PhD questionnaire respondents. Respondent PY states: "I was walking and just happened to SEE the rejectamenta" (Q15) and MSH adds "It just has to appear..." (Q15).

As much of my rejectamenta is collected randomly it is impossible to predict what will be found and when. As with some of the respondents this uncertainty is an important aspect of my design process. Respondent PST believes that "the juxtaposition of pieces randomly associated often leads to ideas" (Q13) and CS mentions "the enchantment of juxtaposition' where things previously unrelated land next to each other in the sort pile" (Q13).

Margolin and Buchanon refer to this method as *Rittel's model* (named after Horst Rittel who eschewed a linear approach to design). Here there is a sense of serendipity and "inventiveness" (Margolin and Buchanon, 1998:11) and instinctive behaviour. This is in great contrast to the more traditional linear approach to the design process, which is analytical rather than instinctive and moves directly from the "problem definition" to the "problem solution" (Margolin and Buchanon, 1998:14). Alongside uncertainty, this aspect of serendipity is vital to my random method. This is evident in my locating and collecting of rejectamenta and also when it is stored. During storage in 'holding' boxes, random associations are made between random objects. This may influence how they are used in the future.

In reflective practice the element of surprise is also important. Reflection on the collection of rejectamenta process, either through the questionnaire or in its application to the Rejectamenta Audit Trail, highlights points of commonality and areas of difference across a range of practitioners. Through doing this individuals might try different methods or make other



adaptations to their own process. Certainly, as I was analysing the data (after I had completed the questionnaire myself), I was thinking “Oh! That might be interesting to try” and “How could I adapt that approach to link with what I do?”

Serendipity is also referred to by three respondents: DY states: “I prefer chance/serendipity” (Q11); KL says “some of the most amazing finds have been entirely serendipitous” (Q11); and LDN comments, “frequently a piece of interesting junque ‘finds me’ quite serendipitously” (Q11).

#### 5.4.8 Ethics

Gregson and Crewe also discuss the nature of ‘second-hand’ and whether it is inherently ‘green’, ethical or political due to its very origins of emerging out “of an alternative, critical consumer culture” (2003:11). They conclude that on most occasions items are purchased in the second-hand economy for reasons of thrift rather than ethics (2003:11). It is intended that my study (both the visual and the written) is underpinned with what Gray and Malins refer to as a “meaningful” (2004:67) approach. This quietly runs through everything that I do – rather than being overtly ethical, political or ‘green’. These aspects become a by-product of my process. In the *Processes* section later in this chapter, I indicate the environmental decisions that have been made during the production of imagery, prints and books. Margolin and Buchanon also refer to the social and ethical responsibilities of design and they believe it should result in and encourage “behavioural change” (1998:52).

From my previous MA research (1997–2000) I found that there are three main motivations for creators to use rejectamenta. These are ethics, aesthetics and necessity. This covers items that are used because they have green / political credentials, look good or are free. The very use of rejectamenta may have an inherent ethical underpinning but this may or may not be noticed by, or even relevant to, the creative user of rejectamenta and/or the end viewer. These three aspects are not the main focus of *this* research; however, respondents could spontaneously write about them in their comments. Consequently, the aesthetics aspect of using rejectamenta has indirectly appeared in *this* research. Out of 92 final questionnaire respondents, 55 stated that they selected rejectamenta for *physical* reasons (60%). These cover aesthetic considerations including colour, texture and shape.

#### 5.4.9 Selecting rejectamenta

It became a creative challenge to find visual interest in mostly mundane items of rejectamenta. The initial pieces of rejectamenta that kick-started the visual work are included as Appendix 5.3. As mentioned before, colour, pattern, patina and/or texture are the main features that attract me to a piece of rejectamenta. Items are often selected that contain type or barcodes (see Figure 5.13) as I am specifically drawn to these types of details. The piece below caught my eye because of the relationship between the more fanciful and traditional serif typeface, used on the number sequence, and the more functional, modernist barcode lines.



Figure 5.13  
EP Photograph 16:  
Barcode

A number of respondents refer to experiencing a similar visual attraction to rejectamenta. CN selects rejectamenta having a specific “color, texture and ‘feel’” (Q15); PD chooses objects due to their “texture, size, unusual colors and shapes” (Q15); and LFA is drawn to items because of their “color, texture [and] shape” (Q15).

The rejectamenta I select has either been discarded carelessly (dropped) or intentionally (recycled / added to waste chain). If the item is too wet or dirty, or if the surface information is too obscured, then the rejectamenta will not be selected. This is where the ‘erosion measures’ can take on a negative effect. These negative features are also referred to by a number of the questionnaire respondents. Respondent CP rejects items that include those that are “hazardous waste, will objectionably degrade ... [or can be] dangerous to one’s health” (Q15). Respondents CT, CN, RC, TF, YH and TS avoid rejectamenta that is too “dirty” (all Q15). Respondent DVE refers to rejecting objects that have an “unpleasant odour” and CMG similarly rejects an object if it “smells bad” (both Q15). KW “rejects paper items that are so worn that they are over flimsy or are unreadable” (Q15).

Sometimes an object will be found that relates specifically to a current project and it will be used immediately but mostly the rejectamenta will be stored for future use – it is as if it has untapped potential waiting to be released. In some cases the rejectamenta’s only future purpose is to be presented as part of a collection (see Figure 5.14). This usually takes the form of integration into an experimental book structure. The rejectamenta may be used as it is or it may be altered by cropping and cutting. Here the book houses, and is created entirely from, rejectamenta.



Figure 5.14  
EP Photograph 17:  
Rejectamenta storage book

I have no set pattern to the collecting of rejectamenta. Some days I may find a number of interesting pieces and then nothing may be found for a number of weeks. I may intentionally



look for rejectamenta, or I might accidentally come across it. Also, if the rejectamenta collection has not been collated recently, or is overflowing, then I try to walk away from potentially interesting items – but this is not always possible!

#### 5.4.10 Collating and using rejectamenta

As mentioned earlier once the rejectamenta has been selected it is stored in a series of 'holding' boxes. When the rejectamenta is selected from the boxes for creative use it may be selected randomly, or similar items may be withdrawn. The objects may be physically altered or destroyed through cutting, folding or glueing – or they may be recorded / manipulated through the use of photography or a digital microscope. If the rejectamenta is recorded, rather than used, it can be reused. This prolongs the cycle of reuse indefinitely or allows the item to be more conventionally recycled.

### 5.5 Processes: using / recording rejectamenta

*Summarised in Appendix 5.1 the Visual Timeline and Figure 5.1 the Visual Work Overview (red)*

#### 5.5.1 Getting close-up

One of the main visual themes that runs through the body of work is that of looking as closely as possible at everyday objects. Appendix 5.4 contains all the microscope images generated at the start of this study. They are organised in to three themes – patterns, lettering and numbers. the photographs in Figure 5.15 show microscopic details taken from various pieces of packaging.

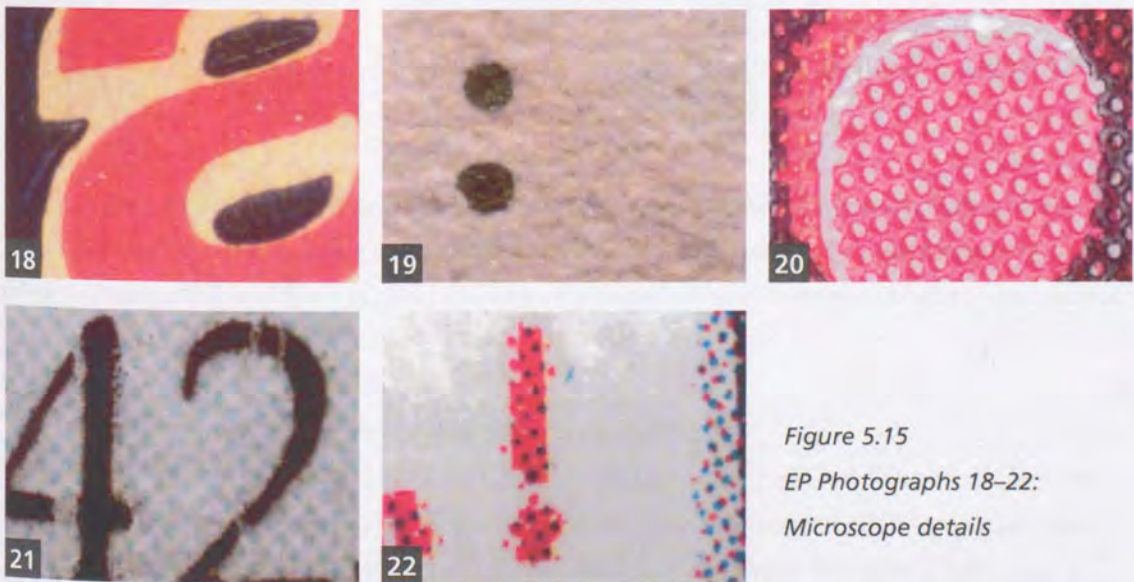


Figure 5.15  
EP Photographs 18–22:  
Microscope details

This detailed viewing aims to reveal hidden qualities and often changes a mundane object into something demonstrating an abstract beauty. Details, patterns and intense colours are revealed. These cannot be seen when the object is in its found/discarded context, whether on the street, in a skip or in the recycling. By looking closely at the rejectamenta more can be discovered about the object, in both an objective and a subjective way, reattaching a positive aesthetic value. As



the rejectamenta is a discarded object it is deemed, by our resource intensive society, to have no value if it has been thrown away or negative value if it is contributing to landfill.

The rejectamenta was recorded using macro 35mm and digital photography and a digital 'Intel-Play' microscope. This close-up, microscopic investigation has determined the 'feel' of the visual work. It has revealed the screen-dots, resulting from the commercial printing process, and these dots have become a recurring theme in the work. This dot process has resulted in the predominant use of cyan, magenta, yellow and black inks in the printmaking and some of the bookmaking. These have been overlapped in different combinations to extend the colour palette. This is a more economical way of printing that fits with the inherent 'green' approach to the research. The dots have been further emphasised through digital manipulation using Adobe Photoshop (see Figure 5.16). This resulted in CMYK layers ready for printmaking.

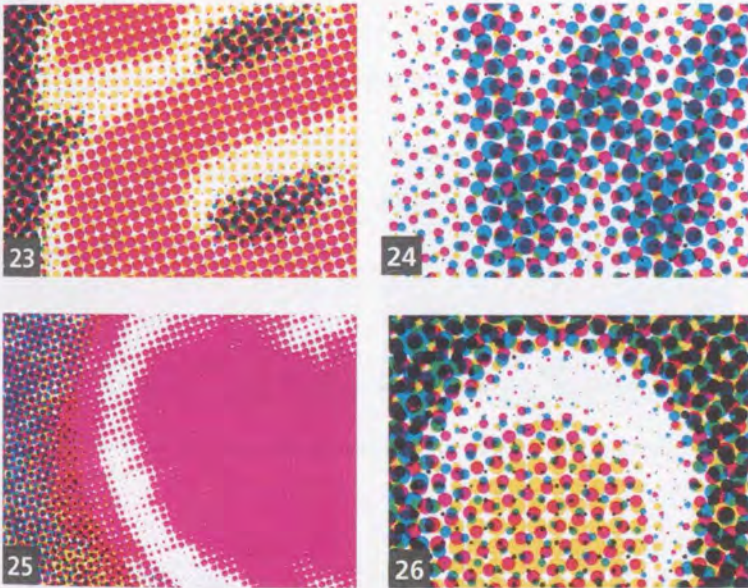


Figure 5.16  
EP Photographs 23–26:  
Digital manipulation

The CMYK layers, and other images originating from the rejectamenta, were used for a variety of print tests and were reused a number of times to lessen their negative environmental impact. They will ultimately end their cyclical journey of use and reuse in a series of books to be created after the conclusion of this study.

### 5.5.2 Printmaking and environmental considerations

A number of print processes have been trialled as part of the body of work. The aim of this has been to try and minimise the negative environmental impact of the process. No print process can be totally environmentally sound and my work does not claim to be. What I have tried to do is to make positive environmental changes to the print processes wherever possible, or to use alternative methods. To summarise, this has included:

- using the cyanotype process, solarplate and sun-exposed screen mesh – these all use the sun for exposing the plate and water to fix the image
- using, where relevant, four (CMYK) water-based screenprinting inks
- printing on salvaged wood and paper whenever possible



- using reclaimed zinc and printers' ink
- using the Lazertran photocopy method of photo-etching

All these methods are described in more detail below and examples of the print tests are included as Appendix 5.5. Through trialling I have been able to establish more 'environmentally-friendly' approaches to the print processes that I undertake.

### Cyanotypes

This is, strictly speaking, a photographic method of image-making but, as it links very closely to printmaking, it is included in this section. Figure 5.17 shows some cyanotype experiments created by layering-up acetate photocopies of rejectamenta close-ups. The negative environmental impact of the chemical use has been minimised by the mixing of the chemical solution by hand and the application of it *en masse* to various recycled surfaces. Any remaining solution has been stored for future use. Imagery was created using rejectamenta or photocopied acetate layers; these were subsequently reused.



Figure 5.17 EP Photographs 27–29: Cyanotype experiments

### Solarplate

Tests using solarplate were carried out (see Figure 5.18). As with the cyanotype process the photocopied acetate, or the object, can be reused. The prints were created by inking-up the plate with salvaged printers' ink and equipment was cleaned with vegetable oil rather than turpentine. This minimised the environmental impact of the process. As this process has not gone beyond the experimentation phase it will be developed further after the study has been completed.



Figure 5.18 EP Photographs 30–32: Solarplate experiments



### Lazertran photo-etch

In-depth trials were undertaken exploring this temperamental method of photo-etching. When successful the prints reveal detail but can also be bold and dynamic (see Figure 5.19). These images were created from the microscope details of rejectamenta. Small Lazertran etched zinc plates were inked up *en masse* to create larger grid-based final prints.



Figure 5.19

EP Photograph 33:

Lazertran photo-etch experiments

### Screenprinting

To create the screens photocopied acetate layers were used. Four colours (CMYK) were predominantly used and if other colours were needed these were selected from salvaged inks. The two final series of screenprints, 'rejectamenta' and 'dots', were printed on to salvaged mdf. Figure 5.20 shows one of the final prints based on the letter 'a' taken from a fruit wrapper.



Figure 5.20

EP Photograph 34:

Final screenprint for Rejectamenta series

### 5.5.3 Visual Diaries

Ten visual diaries have been produced to document the visual process. Photographed spreads from the diaries are included as Appendix 5.6. Some of the visual diaries concentrate on specific print/image tests (eg solarplate) and others follow the general development of the work (see Figure 5.21 below). As well as recording chronological developments the diaries contain reference material and idea generation. They contain examples of work and records of thoughts, research, influences and tests. They record the visual work and the diagrams produced for the thesis chapters.

The diaries function like the Visual Timeline (Appendix 5.1) as they show what was produced and when. The visual diaries start their life with me as recycled sketchbooks left behind by students. Many of the additional pages and 3D mock-ups are paper-clipped in so that they can be easily removed and worked on.



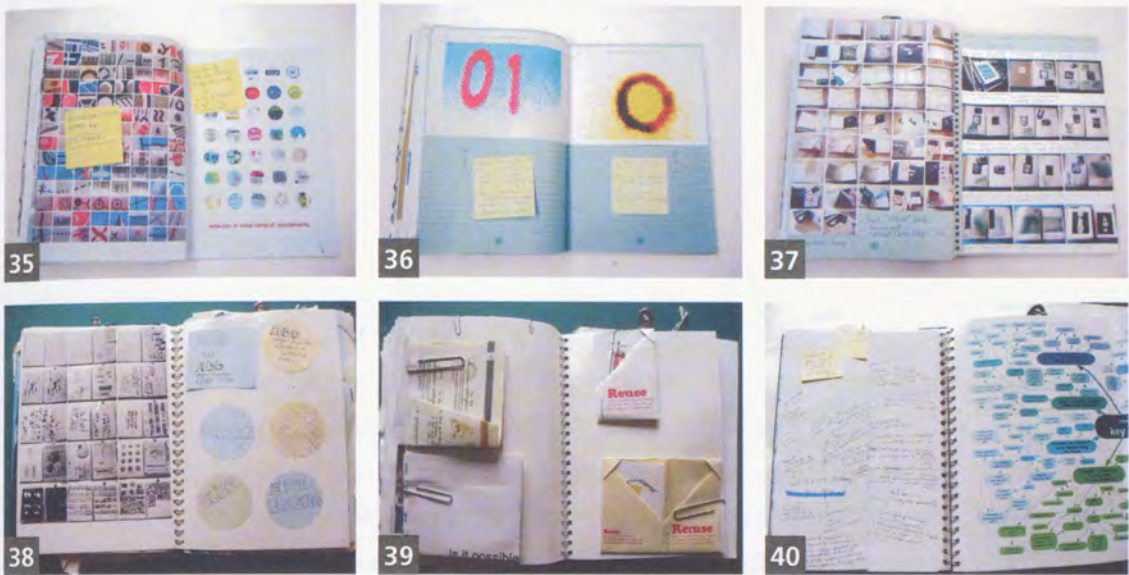


Figure 5.21 EP Photographs 35–40: Spreads from various visual diaries

## 5.6 Outcomes

This appears as a summary in Appendix 5.1 Visual Timeline and Figure 5.1 Visual Work Overview (green)

### 5.6.1 General

There is some overlap between the *rejectamenta*, *processes* and *outcomes* sections as they are closely linked and some items could appear in any section. I have tried to place them in the most relevant section. The main outcomes have been the: final rejectamenta collations; microscope images; experimental artist's books and exhibition catalogues; yearly poster series; final visual diagrams; final prints; circular collage; badges; and the final visual outcomes.

As the whole point of the study is the emphasis on the creative process and the use of rejectamenta, it is not only the final outcomes that are of importance. The print and book tests and trials and the selecting, collating and presenting of rejectamenta all contribute to the final output of the study. The whole body of work generally “seeks questions not answers” (Jones, 1984:8). Because of this the final visual pieces should be seen in the context of all the mixed media experimentation that is recorded in the visual diaries.

### 5.6.2 Rejectamenta Collections

The collections of rejectamenta started and ended the project. Initially large unruly piles were generated – these have been seriously edited towards the end into final book structures. Figure 5.22 (below) shows the contrast between the start and the finish.





Figure 5.22

EP Photographs 41–42:

*Rejectamenta: from source to final storage*

### 5.6.3 Experimental artist's books

As imagery was generated it was incorporated into a variety of books. Pieces of rejectamenta were also physically presented in book formats. A number of book structure trials were carried out and a range of books were produced. These were also trialled as part of my degree-level teaching at The University of Northampton (2001–04) and De Montfort University, Leicester (2004–08). This resulted in the establishment of *we love your books* (in conjunction with Melanie Bush and Louise Bird) and the co-curation of a yearly 'open' experimental artists' books exhibition. These exhibitions included work by myself, the curators, some of the PhD respondents, book-arts students and external book artists (see section 5.7.3).

Wherever possible the books I make are constructed from recycled materials including: cds, printed ephemera, print test sheets, old envelopes and papers. Virgin paper is only used as a last resort if digital image quality is being compromised. Each book celebrates its recycled content and many of the books explore the delicacy and abstract qualities that have emerged from the microscope close-ups. The full range of books is included as Appendix 5.7. The images below, in Figure 5.23, show a small selection of the experimental books that have been generated during the study.

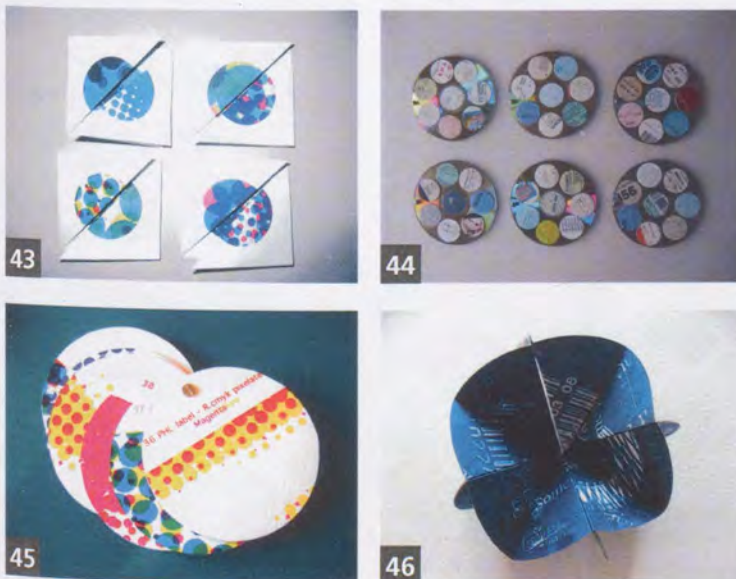


Figure 5.23

EP Photographs 43–46:

*Assorted final books*

All of the books have been exhibited in the public domain either as part of group or solo exhibitions. Selected books have also appeared in various publications. These are discussed in section 5.7.8.



### 5.6.4 Exhibition catalogues

I have been involved with the co-curation of four collaborative, experimental bookmaking exhibitions: *Meeting in the Middle*, 2005; *Full Circle / Random Journey*, 2006; *A (is for add) B (is for book) C (is for collaborate)*, 2007 and *re:*, 2008. Another, *closure* is planned for 2009. These are discussed further in Section 5.7.3.

A catalogue of selected entries was produced for each exhibition in collaboration with the other curators, Melanie Bush and Louise Bird. The most relevant feature of the *Meeting in the Middle* catalogue was that it used a very high percentage of recycled materials (see Figure 5.24). This included a variety of salvaged book pages and assorted papers. The following year the catalogue was itself recycled to produce a more compact, packaged, version.



Figure 5.24

EP Photograph 47:

*Meeting in the Middle* catalogue

The *Full Circle / Random Journey* catalogue uses recycled plastic cases as the packaging and the *ABC* and *re:* catalogues have their covers printed on recycled papers. The catalogues are shown below (Figure 5.25). The *re:* catalogue also exists as a POD document downloadable from the website, [www.weloveyourbooks.com](http://www.weloveyourbooks.com).



48



49



50



51

Figure 5.25

EP Photographs 48–51:

*Full Circle* and *re:* catalogues

### 5.6.5 PhD Posters

Each year, from 2002 to 2007, a summary poster detailing aspects of the visual work's progress has been produced. The full set shows the rejectamenta, processes, outcomes and external outcomes. These posters have become part of the visual body of work and, like the diagrams



mentioned below and included earlier in this chapter, help to integrate the written work with the practical. An overview of the full set of posters is included as Appendix 5.8.

### 5.6.6 Final visual diagrams

The diagrams that have been produced for this document have also become part of the visual experimentation. With the diagrams both parts of the study, practice and theory, have been fully integrated. As the diagrams developed they became a more important feature of the study than originally anticipated. They help to summarise the development of the study by showing 'snapshots' of the rejectamenta collecting process, the creative approach and relevant texts.

### 5.6.7 Final prints

After intensive tests and trials (see *process* section), a range of final prints were produced. These included different print methods but predominantly focused on two series of screenprints. The first series *rejectamenta* spells out the word 'rejectamenta' with each letter taken from microscope close-ups of rejectamenta. The second series *dots* was a random selection taken from the close-ups (see Figure 5.26). Other additional final prints were also based on the microscope close-ups or their subsequent visual manipulation. A record of the full set of prints is included as Appendix 5.9.

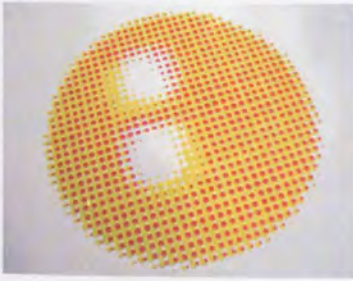


Figure 5.26  
EP Photograph 52:  
Print from dots series

### 5.6.8 Badges & Paper Collage

#### Badges

One of the simplest visual outcomes has been badges made from rejectamenta. Once the rejectamenta has been used, or if it is unsuitable for other uses, it is cut up for badge making. The circular nature of the badges links back to the dot structure of the printing process and the badges become a separate collection of rejectamenta (see Figure 5.27 below). Images of more of the badges are included as Appendix 5.10.



Figure 5.27 EP Photographs 53–55: Assorted badges



Cropping, selection, pattern and colour are essential to the making of the badges – resulting in every badge being unique. A badge making machine that used the minimum of raw materials was purchased. The badges are packaged using various recycled materials and the labels are printed on recycled paper. The viewer's selection of the badges is similar in process to the initial selection of the rejectamenta – different people are attracted to different details in the rejectamenta. Random associations are also made when the badges are packaged together in groups.

### *Circular Collage*

Paper collage pieces developed from the badges, with various sized circles of rejectamenta being combined in different ways. Some were kept flat and others were folded. Interesting juxtapositions emerged as various papers, textures and colours were assembled together. A range of final collage pieces emerged. These are intriguing and delicate presenting little snippets of information about the original pieces of rejectamenta. Selected images are shown as Figure 5.28 and more are included in Appendix 5.11.



Figure 5.28 EP Photographs 56–58: Circular collage

These circular collage pieces have become the basis for a series of screenprints that will be completed after the PhD is finished. The screenprints are produced with a light sensitive coating that is exposed to sunlight to transfer the image and then washed out with water. The images below, Figure 5.29, show details of some of the screens that have been created.



Figure 5.29  
EP Photographs 59–60:  
Solar screenprinting mesh



### 5.6.9 Final Visual Conclusions

The final visual conclusions are in four parts:

1. ten Rejectamenta Resource books containing filled re:use pocket books;
2. empty re:use pocket books for external participants to fill and submit for re: exhibition;
3. packaged rejectamenta collection containing folded booklets;
4. an accompanying do-it-yourself rejectamenta sheet with stickers.

The aim of the final visual conclusions was to present selected highlights of the body of work in a book structure reflecting environmental considerations. This meant that a 'hard' edit was necessary to minimise the use of resources. To solve potential criticisms about this 'hard' edit, and the fact that the images have often been cropped, the body of work exists in Appendices 5.3–5.10 and on the PhD website, [www.rejectamenta.com](http://www.rejectamenta.com). An overview record of the final set of work is included as Appendix 5.12.

#### Part 1 – Rejectamenta Resource books

These act as mini rejectamenta collections. Initially a book structure was devised made from a range of recycled papers folded into differently sized envelopes. These were named *re:use* pocket books and were created for the 2008 *re:* exhibition. Ten books were selected and filled with different pieces of rejectamenta: Singapore ephemera; Japanese ephemera; Chinese ephemera; dropped postal tags; assorted clothing labels; assorted train tickets; various labels / tags; barcodes; event entry tickets and labels from a trip to the USA. Figure 5.30 shows the *Rejectamenta Resource book* full of event entry tickets.



Figure 5.30

EP Photographs 61–62:

a *Rejectamenta Resource book*

The ten pocket books were each contained in a recycled white box that originally contained an Apple iMac remote control. Though small, the pocket books hold a substantial amount of rejectamenta and created a large dent in the study's rejectamenta supplies. These packaged books show categorisation in operation. They demonstrate the imposition of order on the chaotic collections of rejectamenta generated from 2001–8. The clean-cut outer box restrains the exuberant and over-flowing inner books. As the outer sleeve is slipped off the contents are revealed and the viewer can extract the pocket book or leave it to be displayed in the case. The minimalism of the pack, made up of an outer sleeve and inner tray, acts as a 'foil' and helps to focus attention on to the rejectamenta. As the rejectamenta has been extracted from its surroundings and original context it is given an implied elevated status.



Selected *Rejectamenta Resource* books were displayed as part of the 2008 *re: exhibition* that toured to: The University of Northampton; Artworks-MK, Milton Keynes; The Art Shop, Abergavenny; and The University of Portsmouth. They were all exhibited in the final PhD exhibition, *Rejectamenta Resolution*, January 2009, at The University of Northampton.

### *Part 2 – empty re:use pocket books*

The empty *re:use* pocket books were available for purchase at The 2nd Manchester Artist's Book Fair (September 2007), pictured below in Figure 5.31.



Figure 5.31  
EP Photograph 63:  
*re:use pocket books*

Those that purchased them could fill and keep them or submit them for inclusion in the 2008 *re: exhibition*. They were also distributed amongst friends and colleagues. Two were submitted to the *re: exhibition*. They contained different sets of random, but personal, *rejectamenta*. Each had its own identity despite following a similar format. The pocket book was also adapted for the 2009 *closure* exhibition (see Figure 5.32 below) and exhibited at the 3rd Manchester Artists' Book Fair (November, 2008).



Figure 5.32  
EP Photograph 64:  
*closure pocket book trials*

### *Part 3 – Rejectamenta Collection*

On reviewing the whole body of work four main areas emerged: microscope details; assorted prints; circular collage; and assorted books. These cover the expanse of the study both chronologically and by process. All the subsequent imagery emerged from the original microscope images so this is the first section in the pack. This then led to the prints, books and circular collage. Each section is separate and housed in a small slipcase. This relates back to the micro-macro focus of the study. There is a chance to look closely at individual items and also to see the bigger picture. The selected structure enables each section to function as a small folded booklet or to be unfolded as an A3 poster.

The compact nature of each booklet, and the fact that they are double-sided and multi-functional, lessens their environmental impact. They are printed on light-weight, recycled paper. The



slipcase's height was determined by a find in a skip of a large number of discarded photo-copy cards. These were folded to provide side support and strength to the slipcase. The front and back of the slipcase is made from recycled paper with additionally printed information. No glue was used in the structure and everything is held together with simple folds (see Figure 5.33 below).



Figure 5.33 EP Photograph 65–67: Final rejectamenta collection

#### Part 4 – Do-it-yourself sheet

To add an element of audience participation a *diy* sheet has been created (see Figure 5.34).



Figure 5.34 EP Photograph 68–70: diy sheet

This has been designed so participants can create their own folded booklet or poster. They select and add 15 pre-printed stickers or their own pieces of rejectamenta. This activity takes place at times when the visual work is on display. The participant has the choice of keeping the sheet or adding it to the PhD archive. In selecting particular stickers, the participants make similar choices to those made by the original respondents in their selection of rejectamenta. The activity could also have provided interesting data.

#### Outcomes Summary

Each visual outcome contributes to the 'whole' – the *macroscopic* aspect of the study. Each also contains specific details – *microscopic* facets. These can be viewed individually or in their entirety. The final visual outcomes serve to summarise the research but they are not necessarily the only visual focus. In effect, the body of work is still growing and developing. Pieces of rejectamenta continue to be found and existing pieces in the collection can be looked at in many different ways.



## 5.7 Publications and exhibitions

*Summarised in Appendix 5.1 Visual Timeline and Figure 5.1 Visual Work Overview (blue)*

### 5.7.1 General

Since 2002 external outcomes have featured in this study. All aspects of the work from visual diaries to final prints have been displayed in the public domain. Each stage of the process is seen as “temporary stepping stones” which lead to the next part of the project (Jones 1984:8). Full details for each external outcome are attached as Appendix 5.13.

Collaboration has been an important aspect to all of the PhD study. I have worked collaboratively with practitioners to gain data and examples of their practical work. These visual examples are evidence of what Gray and Malins refer to as “collaborative activity” (2004:104). Part of the collaborative process has been the contacting of participants via websites and email updates. It is a key to this research that the outcomes are easily accessible to those who are participating and to other interested parties. The rejectamenta and bookmaking websites (see Section 5.7.9, below) have played a vital role in disseminating the research. Other key aspects to the collaborative focus of the research have been my involvement with group exhibitions, co-curated exhibitions with *we love your books*, placing my work in archives and collections, attending book events and having work published.

### 5.7.2 Group exhibitions

These exhibitions have given me the opportunity to exhibit my work with my peers. They have also placed my work in the public domain. As well as physical exhibitions some of the exhibitions are viewed via the internet – increasing the accessibility of the work.

### 5.7.3 Co-curated exhibitions with *we love your books*

*we love your books* evolved from a series of joint ventures. It is the current collaboration between myself and Melanie Bush (lecturer in Graphic Design at The University of Northampton, UK). As well as teaching bookmaking and making our own experimental books we collaboratively curate an annual international and experimental artists’ book exhibition. This is open to all – professional artists, amateurs and students. We also showcase our work at specialist book-arts events and disseminate the work further through book-arts publications and touring exhibitions. All the information about the collaboration can be viewed at [www.weloveyourbooks.com](http://www.weloveyourbooks.com).

This collaboration has really pushed my work towards bookmaking and has firmly placed my creative output within the genre of experimental artists’ books. The yearly exhibitions give focus and many of the book-works created during the PhD study have been produced for these exhibitions. Sullivan speaks positively about the role of a curator/participating artist:

“... the researcher can participate in the show as both artist and curator as these kind of multiple roles are very much in keeping with the diversity of practices pursued by many these days” (2005:211).

Since our first book-arts exhibition in 2005, *we love your books* has become firmly established within the field. The exhibitions also demonstrate “collaborative processes that are at once local and global...” (Sullivan, 2005:218). They exist in physical locations, where the books can be handled by a few, and on the internet where they can be viewed by many. The benefits of internet exhibitions are that they can generate more wide-ranging feedback via email correspondence.

Visitors to each physical exhibition can write comments in the visitor book (pictured in Figure 5.35, below). Both methods add external verification.

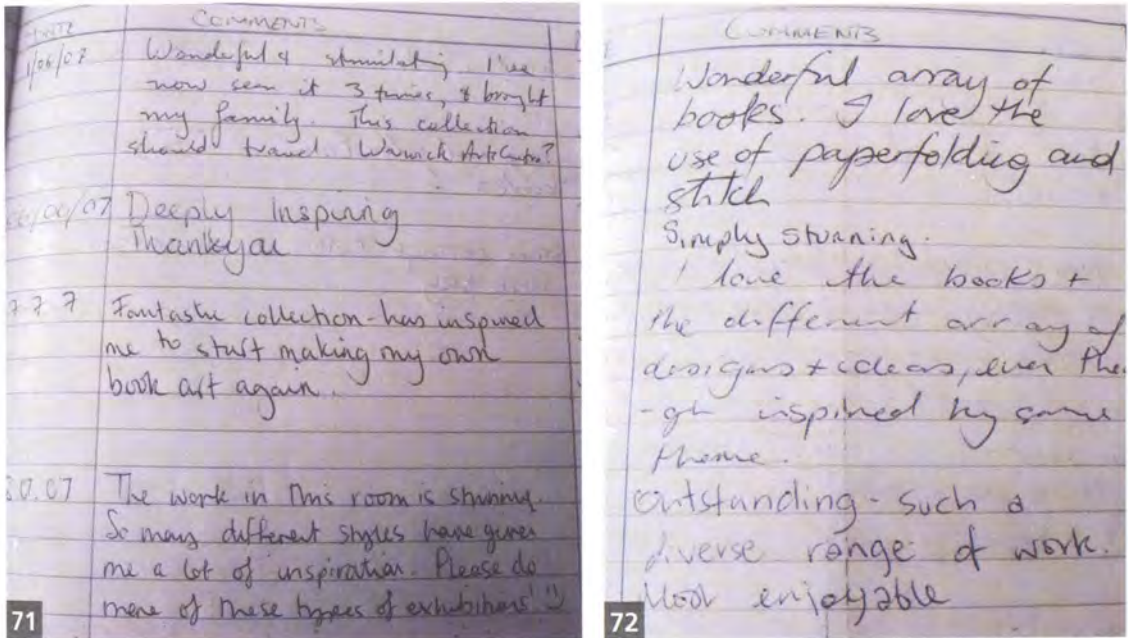


Figure 5.35 EP Photographs 71–72: Exhibition visitor book comments

#### 5.7.4 Co-curated exhibitions – touring

As part of *we love your books* we have sought to build up contacts within the book-arts field. Recently our exhibitions have toured to a number of venues. This is important to increase our profile amongst our peers and to encourage general access to the books that we create and exhibit. This is all part of the external contextualisation of the work. Selected pieces from the *re: exhibition* have toured to: artworks:MK; The Art Shop, Abergavenny; and The University of Portsmouth.

#### 5.7.5 Archived / in collections

Some of my selected pieces appear in book archives. These also add to the external contextualisation of the work.

#### 5.7.6 Book events

Attending book-arts events has proved to be an effective way of meeting the key players in the field. Potential exhibitors find out about the annual experimental book exhibitions and, as *we love your books*, we are also able to present our own work. Attendance at these events has helped to raise our individual profiles and that of *we love your books*.



### 5.7.7 Solo exhibitions

Solo exhibitions provide a unique experience to present a greater volume of personal work. This includes the complete set of rejectamenta screenprints presented en-masse and smaller bookworks to provide a contrast in scale. In the final exhibition *Rejectamenta Resolution*, January 2009, all the visual diaries and rejectamenta files were displayed.

### 5.7.8 Work in publications (see Appendix 5.14)

Having work selected for publication is another part of the external verification of the body of work. The first two publications featured some of my MA work that was the basis for this study. They have been mentioned in Appendix 5.14 as they were published during the period of the PhD and the author of one of the publications is one of the PhD participants. I wrote two articles for *Bound and Lettered*, an American book-arts journal. An additional article is due to be submitted in February 2009. Karen Landy from *Indie Arts* approached me to be included in her American DVD publication. I collaborated with Melanie Bush on an article for the peer-reviewed *The Blue Notebook*. It details our collaborative working methods and the development of our exhibitions, individual bookmaking and the emergence of *we love your books*. My work has also been featured in the *ISABA* (International Society of Altered Book Artists) newsletter and as 'artist of the month'. My research has recently been featured in an on-line article for *The Artist's Magazine*, written by Tamera Muerte (November 2008).

### 5.7.9 Websites

[www.rejectamenta.com](http://www.rejectamenta.com)

This is the main website for the PhD study. It contains my previous MA work and the current PhD research. It has been used to handle all the data for the study as the on-line questionnaire was located here. It has also provided respondents with the opportunity to view and comment on my visual work. It is another important tool for external verification. This feedback from my peers means that to some degree "the audience takes on the role of co-author" of the work (Bolton, 2003:xv). This has occurred with the visual and written aspects of the study. A screenshot of the homepage is included here (Figure 5.36).

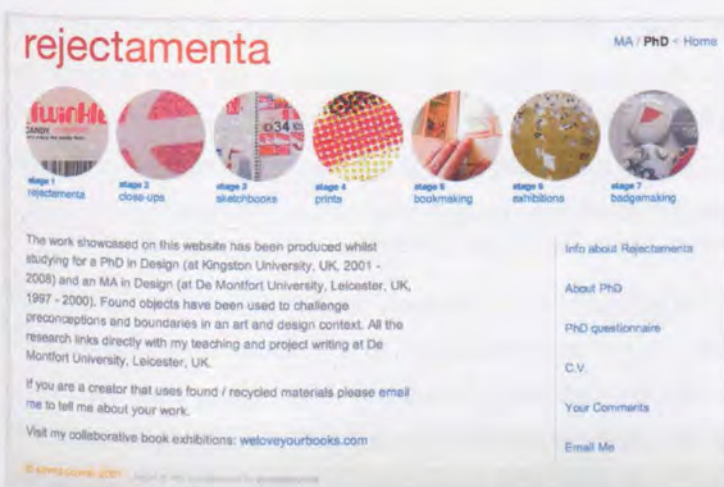


Figure 5.36  
[www.rejectamenta.com](http://www.rejectamenta.com)  
 homepage



Included, as Appendix 5.15, are some of the comments left by visitors to the website. Other comments about my work have been made as part of the data generated by the on-line questionnaire. As Sullivan states: “Once the personal is made public, an exchange that involves others is underway” (2005:103). This dialogue has been an important aspect to the study. Additionally I maintain a second website [www.weloveyourbooks.com](http://www.weloveyourbooks.com) (see Figure 5.37 below). It contains information about *we love your books* and the collaborative experimental artists’ book exhibitions.



Figure 5.37

[www.weloveyourbooks.com](http://www.weloveyourbooks.com)  
homepage

## 5.8 Chapter Summary

A diverse body of work has been generated as a result of this study. It all stems from inconsequential items of rejectamenta with little, if any, inherent value. The type of rejectamenta and my own artistic process has led the study in a particular direction. From a mass of rubbish that was collected over seven years a simple, compact and reductive series of final visual pieces have been created. By using myself as a case study my process of locating, selecting, collating and using rejectamenta has emerged.

By taking a more *macroscopic* viewpoint patterns have begun to emerge in my work. This macroscopic viewpoint doesn't come naturally to me and ties in to comments made by the choreographer Twyla Tharp. One of the PhD respondents, TB, pointed me in Tharp's direction. Tharp believes that everyone has a specific focal length at which they work:

“All of us find comfort in seeing the world either from a great distance, at arm's length, or in close-up. We don't consciously make that choice. Our DNA does...” (2003:37).

My natural inclination is to look close-up – I love looking for pattern and details in small objects. The personal events mentioned in the Introduction to this study point to this being evident in my approach from a young age. It is definitely part of my creative make-up – something I can't fight, hide or move away from. Users of rejectamenta are drawn to specific items and use them in their own ways. The completed Rejectamenta Audit Trails (see Chapters 3 and 4) demonstrate this individuality.

Initially my visual interests lay with printmaking. The etchings and screenprints are all of close-up details. They are designed to be viewed from afar, bringing the viewer in close to the piece. The screenprinted series only work clearly when viewed at a distance. Clarity is achieved as the dots work together to create letters. Close-up they are an intriguing mass of colour, pattern and texture but the bigger picture cannot be seen.

As the study progressed this dichotomy of 'near' and 'far' was bridged by experimental bookworks viewed at arm's length. This full range of viewpoints occurred organically as the rejectamenta directed the work and my work circumstances altered. The publications, and group exhibitions, that have featured my work focus on specific examples and also hint at the bigger picture. They help to place my work in a creative context – often amongst other practitioner's work. In the final solo exhibition, *Rejectamenta Resolution*, the full macroscopic viewpoint will emerge.

To end this chapter are extracts from two quotes about my work made by practicing book artists, one a current co-curator of *we love your books*. The full quotes are included as Appendix 5.16. It is interesting that the first refers to my ability to edit and select and to make rubbish desirable and that the second refers to my macro/micro approach.

"Emma's work is eclectic and rich. From discarded ephemera, rubbish and waste she makes images and objects of beauty and desire... Her work makes us look at rubbish in a new way, it stimulates engagement and participation. In fact through her interventions she makes us desire something which was originally discarded."  
Melanie Bush (email correspondence with author, 2008)

"Her work is intriguing and her use of ephemera gives each piece of work a tactile quality... I have also noticed she has a Macro/Micro way of looking at both the ephemera she uses and the way it is presented in her book formats."  
Louise Bird (email correspondence with author, 2008)

As mentioned previously my visual work is ongoing. It is driven by rejectamenta and probably always will be. I continue to suddenly stop en route, bend double and acquire a piece of 'treasure'. I can't walk by a skip without looking in – just in case... Further visual and research possibilities are discussed in the following concluding chapter.

## Chapter 6 Conclusions

The first part of this concluding chapter summarises the findings of the five research questions with relation to the associated research objectives, the respondents and my own visual practice. The conclusions then look at the wider application of the research, the limitations, future research and the act of closure.

### 6.1 Conclusions relating to the five research questions

#### 6.1.1 How do the selected creative practitioners respond to the term 'rejectamenta'? [Research Question 1]

Firstly, the research has reassigned the term *rejectamenta*. It has been used to describe any type of discarded material that has potential for reuse by creative practitioners. The term was placed in to the public domain via the study's on-line questionnaire – located at [www.rejectamenta.com](http://www.rejectamenta.com). The take-up of the word by the respondents (see below) demonstrates its appropriateness and relevance. This provides evidence for Research Objective 1. *Rejectamenta* has been integrated into 15 respondents' responses and commented on in their replies (see Chapters 3 and 4). Some have even adapted the word to more fully describe their visual work – for example LK's "Rejectamental offerings" (Q21).

Selected respondents from the questionnaires made the following general statements about the use of the word *rejectamenta*. The respondents' comments indicate that the term is relevant to the target group and no adverse comments have been received about the word. LK, who has adopted and adapted the term, states "I surely do like your word *rejectamenta*... I will henceforth refer to my own works as *Rejectmental offerings*..." PDB simply says "I love the word", and RK writes that the word is "beautiful. Almost poetic."

Respondent PD states "I love the word" and RK refers to the word *rejectamenta* as being "beautiful". The following statement is made by RRO:

"I never heard of the term 'rejectamenta' and really admire your scholarly work in this area. It is something I and my high school students have dabbled with... but never had a term to apply to it other than something along the lines of 'found materials'."

A number of the respondents also directly used the word in their responses. This demonstrates an active acceptance of the term. MBO ponders "I thought I started using *rejectamenta* simply because I can't draw..." and KS exclaims "I love to use *rejectamenta* ..." CNA states: "I'm curious to know what you learn about the way artists use *rejectamenta*", KS says "I love to use *rejectamenta* to create something unexpected"; and LA adds "I live via *rejectamenta*... the *rejectamenta* lifestyle has become a principle that I stand by."



This 'rejectamenta lifestyle' may include aspects such as 'dumpster diving' and 'freeganism' where perfectly useable items are retrieved from dumpsters (USA) or skips (UK). The term dumpster diving was referred to in *Travels with Lizbeth* (1993) by the freelance writer Lars Eighner. Currently, in the UK, "Anti-consumerist movements like 'freeganism' are growing..." (Hall, 2008). Freegans are:

"[a] new breed of ethical consumer... Everything that freegans "consume" - food, clothing, furniture - is scavenged, swapped or donated by like-minded people" (Hall, 2008).

Dumpster divers and freegans make conscious decisions to opt out of conventional consumption patterns. This may be out of necessity, as a lifestyle choice or as a political gesture.

The PhD research has broadened the use of the term *rejectamenta* amongst a selected group of creative practitioners. This is a positive step forward from the initial use of the word in an artistic context by the artist Candy Jernigan (see Chapter 1 and Dolphin, 1999).

From a starting point of a large, disparate group of creative practitioners the 108 respondents have emerged as a community of rejectamenta users. They could be seen to be representative of the wider picture. The seemingly chaotic mass of questionnaire data has eventually been formed into a cohesive and selective diagram that identifies creative practice in relation to rejectamenta. All of these aspects link closely to Crotty's description of the 'bricoleur' where he describes "a collection of bits and pieces" forming "parts of a new whole" (1998:50). Not only is this research *about* bits and pieces but it is also *made up* from them. This order from chaos has surfaced over time as the respondents' comments and my creative process have gained clarity and cohesion.

As suggested earlier, in Chapter 5, my intuitive approach definitely seeks "questions not answers" (Jones, 1984:53). In fact, as the study has progressed I have continued to want to ask more questions – about respondents' and my own working practices. The nature of the research has led to many loose ends ripe for future exploration (see Section 6.7).

### 6.1.2 *How do selected contemporary creative practitioners locate, select / reject, collate and use rejectamenta? [Research Questions 2–5]*

The undertaking of the pilot and final questionnaires generated a quantity of rich data through the combined use of open and closed questions. This substantial undertaking created a body of original, first-hand information gathered from a diverse range of 108 creative practitioners. This provides evidence for Research Objective 2. Selected aspects from the raw data became the basis of the study's main contribution to knowledge – The Rejectamenta Audit Trail. This provides evidence for Research Objective 3. This, in turn, presented the answers to the research questions concerned with how selected contemporary creative practitioners locate, select / reject, collate and use rejectamenta.

The Rejectamenta Audit Trail identifies and categorises the type of rejectamenta, the process of locating, selecting / rejecting and collating it and the type of final visual outcome. These

are all aspects that relate to the research questions. The Rejectamenta Audit Trail is the visual *tracking* of the creative process and provides a *snapshot* of the creative user's approach to using rejectamenta. It follows their visual process and charts their relationship with rejectamenta. This relationship is specifically explored in the *selection decisions* section of the Rejectamenta Audit Trail. Here the coding categories created to organise the qualitative data in Questions 14, 15 and 16 are included.

The Average Rejectamenta Audit Trail (seen on page 82) identifies the most popular (modal) responses to the research questions. In relation to the research question about sourcing rejectamenta, it is found randomly in surprise locations that are equally internal or external. Additionally, it is either free or second-hand and it is predominantly manufactured. Rejectamenta is then selected or rejected due to physical reasons and at the moment of its location the respondent thinks 'wow' or has a physical response. They may also be interested in how it can inspire future work.

Relating to the research question about collating rejectamenta, items are either sorted after finding or put away. With regard to the final research question, concerned with the use of rejectamenta, the most popular visual outcomes are collage and assemblage followed by artists' books.

Nine data sets, each generated by individual respondents, were subject to this diagrammatic summary (see Chapters 3, 4 and 5). One set was from the pilot data and eight were created from the final questionnaire data. Though applicable only to this study it was refined via the pilot and final questionnaire and could be tested further using additional data sets. The Rejectamenta Audit Trail provides a summary that is supported by the Individual Respondent Profiles. These provide evidence for Research Objective 4.

Five Individual Respondent Profiles are included in Chapter 3 and seven are presented in Chapter 4. Through these, more detailed practitioner information has surfaced. These profiles complement the Rejectamenta Audit Trail and add an extra, more personal, dimension to the study. The Individual Respondent Profiles text was fed back to each individual for comment before this document was completed. This reflects the iterative and reflective nature of the study and supports Research Objective 5.

The language that the respondents used in the questionnaire data and in additional email correspondence is extremely intriguing and revealing. So too are the respondents' choices of photographs depicting their rejectamenta collections and workspace. For the purposes of this research, the Individual Respondent Profiles were supplementary rather than a main focus.

From the existing information relating to the research question about the use of rejectamenta, the following comments can be made. Respondent BB selects strong graphic motifs, or text, that already exist on his rejectamenta and uses these as a distinctive feature of his work. AB's

sculptural pieces clearly showcase three-dimensional discarded items. JM uses collage and painted layers to obscure her original items. DVE takes a variety of approaches – in his three-dimensional work the rejectamenta is easily recognised but in his two-dimensional work the substrate is partially obscured by mixed-media layering. RW's delicate final pieces require the viewer to look closely to identify the natural pieces of rejectamenta. MB's sculptural figures are slightly disguised through the application of colour and DM's wall piece integrates rejectamenta as a dominant yet subtle feature.

In my own work the rejectamenta is rarely obscured but it may be heavily cropped, or layered and abstracted. By looking at the photographs included in the Individual Respondent Profiles, a wide variety of approaches to altering rejectamenta can be viewed. This was not requested as part of the research but can be considered as a related sideline.

Table 4.5 (on page 106) identifies areas relating to the research questions. All of the Individual Respondent Profiles discussed in Chapter 4 demonstrate order in their collation process and all have rejectamenta out on display. Rejectamenta is not just integrated in to their work – it is also featured in its 'raw' state. Five of the respondents – JM, DVE, RW, MB and DM – show final pieces of their work in their photographs. Additionally, JM, GD, DVE, RW and MB all use the term rejectamenta in their ongoing correspondence with the author.

## 6.2 Dialogue with the respondents

As suggested in Chapter 1, the dialogue between myself and the participants has been an essential component of the study. This provides evidence for Research Objective 5. This dialogue has continued throughout the duration of the research. It started with initial, speculative, email correspondence that developed with the completion of the on-line questionnaire and subsequent up-date emails. Specific respondents have commented on the sections that I have written about them (see the Individual Respondent Profiles) and, finally, they have viewed the two completed chapters that involve them (Chapters 3 and 4).

After reading the completed versions of Chapters 3, 4 and 5, MB made the following comments: "overall, it seems a fascinating study... [and] The diagrams are exquisitely crafted."

He concluded by saying:

"Rejectamenta is a great concept all round - and thanks for allowing me to participate...  
Meanwhile - keep collecting that junk... er, rejectamenta."

(email correspondence with author, 2008)

## 6.3 My visual work

This section relates to Research Questions 2 – 5 and Research Objectives 6 – 8.

My creative process, in relation to rejectamenta, was revealed by my own completion of the questionnaire providing evidence for Research Objective 6. The questionnaire could not have been completed without a body of visual work with which to refer to. My questionnaire data was



then applied to the Rejectamenta Audit Trail and is included in Chapter 5. In this way my data also contributed information relevant to Research Questions 2 – 5.

Evidence for Research Objective 7 is presented in a number of ways. My own visual practice is sited amidst the wider community of rejectamenta users that the study attracted. The website that housed the study's questionnaire also contained examples of my visual diaries, books, prints, collage, badges and exhibitions. As my work evolved more examples were placed on the website and in other areas of the public domain.

My work was also placed amongst another group of creative practitioners, experimental bookmakers, some of whom use rejectamenta. This took the form of a specific website [www.weloveyourbooks.com](http://www.weloveyourbooks.com), co-curated annual exhibitions, external group shows and articles in journals.

The final visual conclusions – the 10 Rejectamenta Resource boxes and the five-section Rejectamenta Collection packs – have been exhibited and are also featured on the research website. Both encourage audience participation. With the Rejectamenta Resource boxes viewers can interact with the rejectamenta and even add to the collection. With the Rejectamenta Collection packs viewers were asked to complete an interactive diy sheet. This enables individuals to make their own rejectamenta-based selections and collations.

In relation to Research Objective 8 the body of visual work evolved from the collection and use of rejectamenta and was influenced by the research, the community of rejectamenta users, and other external influences. It was important for the study that the respondents saw me as an active participant – not just a passive researcher. This aspect of being an *insider* is discussed in Chapter 5 in relation to comments by researcher Anne Probert (2006). Additionally, Chapter 5 presents comments made by respondents, in their questionnaire responses, about my work and website.

All aspects associated with this research have been undertaken in conjunction with each other. Concurrently I wrote the thesis chapters and generated visual experiments and outcomes. The process demonstrated a totally symbiotic relationship and this can be seen in my visual diaries where diagrams for the chapters are developed alongside creative projects. This type of cyclical process is advocated by the researchers Gregson and Crewe (2003) and is covered in Chapter 5.

### 6.3.1 Visual work: future plans

Due to time constraints, and over enthusiasm, much of the visual work is still in progress. This is partly as the *journey* is as important as the *destination*. The work is also constantly being inspired and directed by new pieces of rejectamenta – or by looking at old items in my collection in different ways. This is a process that never ends and constantly spirals in interesting directions similar to the 'garbage can model' proposed by Joanne Martin (1981) where "theories, methods, resources and solutions" all share a vicarious existence (Robson, 2003:377). This is discussed further in Chapter 1.

Looking back at what has been achieved in the visual work, there are a number of avenues ripe for further exploration:

- all the acetate sheets that were used for screenprints, cyanotypes, Solarplate and Lazertran photo-etching are waiting to be reconfigured into an experimental book structure
- Solarplate and solar screenprinting were only trialed during the study so there is plenty more to be visually explored with these processes.

The next collaborative artists' book exhibition, on the theme of *closure*, is already underway and proposed for May 2009. It is expected that these exhibitions, in conjunction with *we love your books* will continue to expand. The touring side of the annual exhibition is already developing and it is hoped that this will branch out over the next few years. As *we love your books* becomes more established in the field of creative book-works, more publications are becoming interested in what we have achieved. This avenue, writing about my creative practice and collaborative ventures, is one I am particularly interested in pursuing.

#### 6.4 Collections

The findings from this research could also be applied to the wider genre of *collections* and *collectors'* habits. The Rejectamenta Audit Trail could be used as a framework and developed to identify how collectors locate, select, collate and display the items in their collections. These need not necessarily be items of rejectamenta and the collectors need not be creative practitioners.

The general field of collecting shares similarities with that of the rejectamenta enthusiasts located in this research. Both can lead to what some may consider being eccentric, obsessive or compulsive behaviour. Both also require the collector to have the ability to track down suitable finds – by having “the knack” as discussed in Chapter 5 (Gregson & Crewe, 2003:140).

In Stephen Calloway's text (2004), 'Obsessions – Collectors and their Passions', a diverse range of collectors are presented. These range from natural history collectors to a collector of kitsch toy poodles and a collector of slot machines. Most relevant to the PhD research is the collection created by Rosamond Purcell. Her collection of used farm objects bridges the gap between collector and rejectamenta hoarder. The neglected items have been altered by the weather over a period of many years. These rescued pieces display the “accretion” and “erosion” measures discussed in Chapter 5 (Emmison & Smith, 2002:135). Purcell comments enthusiastically about this weathering process:

“Patina, rust, and almost total evaporation do not distress me. Cracks, warping, holes, and shards add unpredictable and welcome complexity to many objects, turning the tedium of manufactured clones into singularities” (Calloway, 2004:174).

#### 6.5 Limitations

At the start of the study the questionnaire was to be launched prior to a series of face-to-face interviews. However, it soon became evident that the study needed adjustment. This was due to time constraints, starting a new job with extra responsibilities and the quantity of relevant and

'rich' data that the pilot generated. For this study the questionnaire became the prime research focus.

Additionally there were a number of drawbacks to using email and the internet as methods of communication (see Chapter 3). These revolve around access and the type of practitioners able to use technology. Additionally, contact was lost with some respondents due to the duration of the study and their email addresses lapsing. However, in the case of this research, the benefits outweighed the negative considerations. Participants could be contacted quickly and additional information could easily be gathered.

## 6.6 Future research

### 6.6.1 *Confirming the data*

The Average Rejectamenta User Profile that emerged from the questionnaire data (see Chapter 4) is only relevant to this particular study and group of respondents: To reliably apply it, to a wider network of rejectamenta users, further research and questionnaire analysis would need to be carried out.

This additional data could also be used to verify the 'final' 18 coding categories (see Chapter 4), so that they could be used as definitive recommendations. This may result in the number of categories changing and their titles being altered.

Subsequent research could also investigate the Rejectamenta Audit Trail in relation to non-mainstream groups of practitioners. These might include *outsider artists* or *artisans*. Due to difficulties associated with contacting these groups an on-line research tool may not be appropriate. Other dissemination methods, such as a postal questionnaire or face-to-face interviews, would need to be undertaken. The implementation of the research in a different format might also affect the results. This would need to be recorded and taken in to consideration.

### 6.6.2 *Working with the respondents*

The on-going email dialogues with particular respondents indicate a possibility for future collaborations or more detailed research. These *conversations* could lead to an exhibition, physical or digital, containing examples of respondents' work. This would be complemented by selections from my own visual practice, the PhD thesis and a summary of findings.

Further study could focus on the working methods of the respondents – in relation to their specific use of rejectamenta and their final visual outcomes. This would provide more data for the research question concerned with the use of rejectamenta. The additional research could concentrate on rejectamenta post-selection and collation, investigate artistic practices and explore the visual manipulation of rejectamenta. This altering of rejectamenta could be of particular interest and refers back to the "post-purchase rituals" (Gregson and Crewe, 2003:143) mentioned in Chapter 5. As neither the pilot or the final questionnaires looked specifically at this



aspect it would be interesting to explore this area as a main focus. Certainly, in my work with rejectamenta, I have my own idiosyncratic methods of how I use and alter rejectamenta. It would be interesting to see, in more detail, what alteration habits other practitioners undertake. This also relates to the modification rituals mentioned in Chapter 5 (Emison & Smith, 2002:130).

Future research could also concentrate on a more detailed analysis of the photographic elements of the study – particularly those that depict respondents' creative workspaces. These could be complemented, or contrasted, by photographs taken by the researcher visiting the workspaces and observing the respondents at work. In some respects Chapter 5 could be viewed as a trial for additional study. It is in-depth and focuses on one practitioner.

Additionally, further research could look more at the motivations behind each respondent's use of rejectamenta. These would be specified (as previously presented in my MA research, 1997 – 2000) as either necessity, ethics or aesthetics. This aspect could then be linked with the current research being undertaken by Linda Weintraub (see Chapter 2). This might provide a fruitful collaboration and could more thoroughly explore the area of 'ethics' in relation to creative practice and the use of rejectamenta. As mentioned in Chapter 5, the very use of rejectamenta does not necessarily imply an ethical, 'green' or political standpoint. It could be interesting to explore this angle in more depth and take a conscious political and ecological direction.

### 6.6.3 Additional areas

Candy Jernigan's work and ethos could also be used as a starting point for future study. However, as she died in 1991, the research would need to be based on her work, particularly her sketchbooks full of rejectamenta, and accounts of her by friends, colleagues and archivists.

As mentioned in 6.2.3 (above) the cross over between *collector* and *rejectamenta hoarder* could also provide an interesting basis for substantial research. Additional investigations could also be based on the differences between the collection and use of natural rejectamenta versus manufactured rejectamenta and an exploration of the distinctions between value and trash or junk (Gregson and Crewe, 2003:115-118).

## 6.7 Closure

Finally, I have promised the PhD participants a summarised version of this document. As with the publications of Weintraub (2006, 2007) it would be appropriate to follow a *Print On Demand* route for this venture. In its edited form the text will more fully reflect the sustainability issues inherent to this study.

## References

- Allen, J (1997), Germaine Koh – Getting Personal, *Art/Text*, v59, p50–1.
- Appadurai, A (1999), *The Social Life of Things: Commodities in Cultural Perspective* (Cambridge Studies in Social and Cultural Anthropology), Cambridge University Press, Cambridge.
- Arango, J (1997), Refuse: Design from Reused and Recycled Materials, *Domus*, i789, Jan, p84–5.
- Artdaily (2008), Second Lives: Remixing The Ordinary To Inaugurate Museum of Arts & Design's New Home, *Artdaily*, March 16<sup>th</sup>, [online]  
[www.artdaily.com/index.asp?int\\_sec=2&int\\_new=23576](http://www.artdaily.com/index.asp?int_sec=2&int_new=23576)  
 (accessed on 11<sup>th</sup> Dec. 2008).
- Atha, C (2004), The thing is: between the designer poet and the artist bricoleur, *Working Papers in Art and Design*, v3 November [online]  
[sitem.herts.ac.uk/artdes\\_research/papers/wpades/vol3/cafull.html](http://sitem.herts.ac.uk/artdes_research/papers/wpades/vol3/cafull.html)  
 (accessed on 23<sup>rd</sup> Nov. 2008).
- Bodman, S (2005), *Creating Artists' Books*, A & C Black Publishers Ltd, London.
- Bolton, G (2003), *Reflective Practice – Writing and Professional Development*, Sage, London.
- Bonaventura, P (1997), Misfits, *Art Monthly*, v204, March, p20–1.
- Brennan, M (2005), *Qualitative Research – An Introduction* (Powerpoint presentation), University of Staffordshire [online]  
[www.staff.ncl.ac.uk/david.harvey/AEF801/MBQualMeth.ppt](http://www.staff.ncl.ac.uk/david.harvey/AEF801/MBQualMeth.ppt)  
 (accessed on 9<sup>th</sup> May 2008).
- Brown, G (1999), Jan Yager: Urban Stigmata, *Ornament*, v23/3, p38–41.
- Busch, A (1991), Transformations of the Obvious, *Metropolis*, v10 i10, June, p27–9.
- Calloway, S (2004), *Obsessions: Collectors and Their Passions*, Mitchell Beazley, London.

- Candy, L (2006), *Practice Based Research: A Guide*, CCS Report 2006 v1.0 Nov, Creativity and Cognition Studios, University of Technology, Sydney, Australia [online]  
[www.creativityandcognition.com/resources/PBR%20Guide-1-1-2006.pdf](http://www.creativityandcognition.com/resources/PBR%20Guide-1-1-2006.pdf)  
(accessed on 30<sup>th</sup> Mar. 2008).
- Cerny, C and Seriff, S (1996), *Recycled Re:Seen – Folk art from the Global Scrap Heap*, Harry N Abrams, New York.
- Chambers Harrap Publishers Ltd (2008), Definition of 'palimpsest', *Chambers 21st Century Dictionary* [online]  
[www.chambersharrap.co.uk/chambers/features/chref/chref.py/main?query=palimpsest&title=21st](http://www.chambersharrap.co.uk/chambers/features/chref/chref.py/main?query=palimpsest&title=21st)  
(accessed on 1<sup>st</sup> Oct. 2008).
- Chambers Ltd, W and R (1989), *Concise Dictionary*, W&R Chambers Ltd and Cambridge University Press, Cambridge.
- Champeney, A (1999), *Reclaimed – Recycling in Contemporary British Craft and Design [exhibition publication]*, The British Council, London.
- Chattopadhyay, C (1999), 'Ideas in Things' at Irvine Fine Arts Center, *Artweek*, v30, Dec., p24.
- Chilton, G (2007), Altered Books in Art Therapy with Adolescents, *Art Therapy – Journal of The American Art Therapy Association*, v24 i2, p59–63.
- Coote, J, Morton, C & Nicholson, J (2000), *Transformations – The Art of Recycling [Exhibition Publication]*, Pitt Rivers Museum, University of Oxford, Oxford.
- Crotty, M (1998), *The Foundations of Social Research*, Sage, London.
- Cyr, G (2006), *New Directions in Altered Books*, Lark Books, New York.
- De Meng, M (2007), *Secrets of Rusty Things*, North Light Books, Ohio.
- Denzin, N and Lincoln, Y (1994), *Handbook of Qualitative Research*, Sage, London.
- Denzin, N and Lincoln, Y (2005), *The SAGE Handbook of Qualitative Research (3rd Edition)*, Sage, London.
- Dolphin, L (1999), *Evidence: The Art of Candy Jernigan*, Chronicle Books, San Francisco.
- Drucker, J (2004), *The Century of Artists' Books*, Granary Books, New York.



- Eighner, L (2003), *On dumpster diving* (excerpt from *Travels with Lizbeth*, pub. 1993), South Campus of Broward Community College [online]  
[www1.broward.edu/~nplakcy/docs/dumpster\\_diving.htm](http://www1.broward.edu/~nplakcy/docs/dumpster_diving.htm)  
(accessed on 26<sup>th</sup> Sept. 2008).
- Emmison, M and Smith, P (2002), *Researching the Visual*, Sage, London.
- Fazzolari, B (1994), Reduce, Reuse, Recycle – ‘Living in Balance’ at the Richmond Art Center, *Artweek*, v25, p22.
- Geertz, C (1973), *The Interpretation of Cultures*, Basic Books, New York.
- Gray, C and Malins, J (2004), *Vizualizing Research: A Guide to the Research Process in Art and Design*, Ashgate, Surrey.
- Greenbaum, T (1999), Romancing the Bone: Found Object Jewelry by Keith E Lo Bue, *Metalsmith*, v19/2, p22–9.
- Greenfield, V (1986), *Making Do or Making Art: A Study of American Recycling [PhD Thesis]*, UMI Research Press, Ann Arbor, Michigan.
- Gregson, N and Crewe, L (2003), *Second-hand Cultures (Materializing Culture)*, Berg Publishers, Oxford.
- Gula, N (2007), Bally’s Uncommon World, *Metalcraft For Art and Hobby*, Fall, pp25–31.
- Hall, J (2008), Dumpster diving with the freegans, Why pay for food?, *Daily Telegraph*, 22nd Sept. [online]  
[www.telegraph.co.uk/finance/newsbysector/retailandconsumer/2793564/Dumpster-diving-with-the-freegans-Why-pay-for-food.html](http://www.telegraph.co.uk/finance/newsbysector/retailandconsumer/2793564/Dumpster-diving-with-the-freegans-Why-pay-for-food.html)  
(accessed on 26<sup>th</sup> Sept. 2008).
- Haseman, B (2006), A Manifesto for Performative Research, *Media International Australia*, no.118 p98–106.
- Herman, L E (1998), *Trashformations – Recycled Materials in Contemporary American Art and Design*, University of Washington Press, Seattle.
- Honoré C, (2004), *In Praise of Slow*, Orion, London.
- Houghton Mifflin Company (2000), *The American Heritage® Dictionary of the English Language* (4<sup>th</sup> ed.), Houghton Mifflin Company, USA.

- Johnson, P (1992), Salvaged! Art in a Throwaway World, *Crafts*, v115 Mar/Apr, p50–1.
- Johnson, P (1996), Recycling: Forms for the Next Century – Austerity for Posterity, *Crafts*, v141, Jul/Aug, p48.
- Jones, JC (1984), *Essays in Design*, Wiley, Chichester.
- Kastner, J (1995), Garbage, *Art Monthly*, v185, April, p6–9.
- Kennedy, S (1998), Ron Ho's Transformations, *Ornament*, v11/4, p28–33.
- Kettles, N (2008), Designing for Destruction, *The Ecologist*, July/August, p47–50.
- Kincheloe, J (2001), Describing the Bricolage: Conceptualizing a New Rigor in Qualitative Research, *Qualitative Inquiry*, Vol.7 No.6 p679–92.
- Kratz, C (1995), Rethinking Recyclia, *African Arts*, Summer, p1, 7–12.
- Lebow, V (1955), Price Competition in 1955, *Journal of Retailing*, vol xxx1 Spring No.1 p5–10.
- Leonard, A (2008), *The Story of Stuff*, free range studios [online]  
[www.storyofstuff.com](http://www.storyofstuff.com)  
(accessed on 30<sup>th</sup> Sept. 2008).
- Levi-Strauss, C (1966), *The Savage Mind (Nature of Human Society)*, University of Chicago Press, Chicago.
- Lucas, G (2002), Disposability and Dispossession in the Twentieth Century, *Journal of Material Culture*; v7, p5–22.
- Margolin, V and Buchanon, R (1998), *The Idea of Design*, MIT Press, London.
- Martin, J (1981), A Garbage Can Model of the Psychological Research Process, *American Behavioral Scientist*, v25 p131–151.
- Noble, I and Bestley, R (2005), *Visual Research*, Thames and Hudson, London.
- Papanek, V (1985), *Design for the Real World (2<sup>nd</sup> ed.)*, Thames & Hudson, London.
- Perrella, L (2007), *Artmaking, Collections and Obsessions*, Quarry Books, Massachusetts.
- Pink, S (2001), *Doing Visual Ethnography*, Sage, London.

- Powell, E (1998), *A Brief Introduction to the Re-use of Found Materials by 20<sup>th</sup> Century European, American and Russian Artists, Designers and Craftspeople*, December, essay for MA by Independent Study at DMU, Leicester.
- Probert, A (2006), Searching for an Appropriate Research Design: A Personal Journey, *Journal of Research Practice*, v2 i1, Article D3 [online]  
<http://jrp.icaap.org/index.php/jrp/article/view/24/44>  
(accessed on 5th Dec 2008).
- Richmond, S (2000), Atlanta, *Art Papers*, v24/6, p36–7.
- Robson, C (1993), *Real World Research*, Blackwell Publishing, Oxford.
- Robson, C (2002), *Real World Research (2<sup>nd</sup> ed.)*, Blackwell Publishing, Oxford.
- Rose, G (2007), *Visual Methodologies – An Introduction to the Interpretation of Visual Materials (2nd Edition)*, Sage, London.
- Roth, S (1999), The State of Design Research, *Design Issues*, Vol 15 no.2, Summer, p18–26.
- Saunders, M, Lewis, P and Thornhill, A (2003), *Research Methods for Business Students*, Financial Times/Prentice Hall, Harlow.
- Scanlan, J (2005), *On Garbage*, Reaktion Books Ltd, London.
- Schmerler, S (1999), Garbage Fan – Rachel Harrison’s Sculptures Weave Narratives Out of Trash, *Art News*, v98/8, Sept., p86.
- Schwendenwien, J (1994), Connecticut – ‘Reurrections – Objects With New Souls’, *Sculpture*, v13 Nov/Dec, p47–8.
- Scrivener, S A R (2000), Reflection in and on action and practice in creative–production doctoral projects in art and design, *Working Papers in Art and Design*, v1 November [online]  
[sitem.herts.ac.uk/artdes\\_research/papers/wpades/vol1/index.html](http://sitem.herts.ac.uk/artdes_research/papers/wpades/vol1/index.html)  
(accessed on 11<sup>th</sup> Aug. 2001).
- Simon, S (2006), Systematic Educational Approaches to Environmental Issues: The Contribution of Ecological Art, *Syst Pract Act Res*, v19 p143–157.
- Slade, G (2006), *Made to Break – Technology and Obsolescence in America*, Harvard University Press, Cambridge (Mass.) and London.



- Steffen, A (ed.) (2008), *Worldchanging – A User's Guide For The 21<sup>st</sup> Century*, Harry N Abrams Inc, New York.
- Stewart, R (2001), Practice vs Praxis: Constructing Models for Practitioner-Based Research, *TEXT*, v5 No 2 October [online]  
[www.textjournal.com.au/oct01/stewart.htm](http://www.textjournal.com.au/oct01/stewart.htm)  
(accessed on 5<sup>th</sup> Dec 2008).
- Strasser, S (1999), *Waste and Want: A Social History of Trash*, Henry Holt & Company, New York.
- Sullivan, G (2005), *Art Practice as Research: Inquiry in the Visual Arts*, Sage, London.
- Taylor, L (1996), *Recycling – Forms for the Next Century [exhibition publication]*, Craftspace Touring, Birmingham.
- Taylor, T (2004), *Altered Art: Techniques for Creating Altered Books, Boxes, Cards and More*, Lark Books, New York.
- Taylor, T (2006), *The Altered Object*, Lark Books, New York.
- Tharp, T (2003), *The Creative Habit: Learn It and Use It for Life* (reprinted 2006), Simon & Schuster Paperbacks, New York.
- Thompson, M (1979), *Rubbish Theory: The Creation and Destruction of Value*, Oxford University Press, Oxford.
- Triggs, T (2003), *The Typographic Experiment, Radical Innovation in Contemporary Type Design*, Thames & Hudson, London.
- Van Siclen, B (2005), One Person's Trash Becomes Artists' Treasure in Brockton Show, *The Providence Journal*, Section E1 & 8 [online]  
[www.bob-rizzo.com/id18.htm](http://www.bob-rizzo.com/id18.htm)  
(accessed on 11<sup>th</sup> Dec 2008).
- Waldman, D (1992), *Collage, Assemblage and the Found Object*, Phaidon, London.
- Webster, N (1828), Definition of 'rejectamenta', *Webster's Dictionary* [online]  
[1828.mshaffer.com/d/search/word,rejectamenta](http://1828.mshaffer.com/d/search/word,rejectamenta)  
(accessed on 23<sup>rd</sup> Nov. 2008).
- Weintraub, L (2006), *Ecocentric Topics: Pioneering Themes for Eco-Art*, Art Now Publications POD.

Weintraub L (2007a), The Search for an Eco-Friendly Publishing Strategy, *The Art Book*, v14 i3 August, p51-2.

Weintraub L (2007b), *Cycle-logical Art: Recycling Matters for Eco-Art*, Art Now Publications POD.

Weintraub L (2007c), *Environmentalities: Twenty-two Approaches to Eco-Art*, Art Now Publications POD.

Wynn, J A (2007), *Altered Curiosities: Assemblage Techniques and Projects*, North Light Books, Ohio.

Zeitlin, A (1993), Garbage Guru, *Metropolis* v12 i8, p31.

## Bibliography

- Agre, P E (1998), *Networking on the Network*, Department of Information Studies, UCLA,  
[online]  
[www.acm.org/crossroads/xrds4-4/network.html](http://www.acm.org/crossroads/xrds4-4/network.html)  
(accessed on 21<sup>st</sup> Dec. 2001).
- Agre, P E (2005), *How to be a Leader in Your Field*, Department of Information Studies, UCLA,  
[online]  
[polaris.gseis.ucla.edu/pagre/leader.html](http://polaris.gseis.ucla.edu/pagre/leader.html)  
(accessed on 21<sup>st</sup> Dec. 2001).
- Arnett, W and Arnett, P (ed.) (2001), *Souls Grown Deep – African–American Vernacular Art volume 2*, Tinwood Books, Atlanta.
- Arnett, W and Arnett, P (ed.) (2000), *Souls Grown Deep – African–American Vernacular Art volume 1*, Tinwood Books, Atlanta.
- Bantock, N (2005), *Urgent 2nd Class*, Chronicle Books, San Francisco.
- Barrett, D (ed.), Prince, D and Wintman, E (1988), Environments in Crisis (Special Section), *The Clarion*, Winter, p44–57.
- Berger, S and Hawthorne, G (2006), *Readymade: How to make (almost), everything*, Thames and Hudson, London.
- Biggs, M (2000), Editorial: the foundations of practice–based research, *Working Papers in Art and Design*, v1 November [online]  
[sitem.herts.ac.uk/artdes\\_research/papers/wpades/vol1/index.html](http://sitem.herts.ac.uk/artdes_research/papers/wpades/vol1/index.html)  
(accessed on 11<sup>th</sup> Aug. 2001).
- Biocycle (2005), Garbage Becomes Visual Resource in Bay Area, *Biocycle – Advancing Composting, Organics Recycling and Renewable Energy*, Vol 46, No.2, Feb. p37.
- Brown, N (2000), The representation of practice, *Working Papers in Art and Design*, v1 November [online]  
[sitem.herts.ac.uk/artdes\\_research/papers/wpades/vol1/index.html](http://sitem.herts.ac.uk/artdes_research/papers/wpades/vol1/index.html)  
(accessed on 11<sup>th</sup> Aug. 2001).



Burall, P (1991), *Green Design*, Design Council, London.

Burgess, R G (1997), *Practice-based Doctorates in the Creative and Performing Arts and Design*, UK Council for Graduate Education, Dialhouse Printers, Coventry.

Catharine Fishel (2002), *Paper Graphics – The Power of Paper in Graphic design*, Rockport, Gloucester, Massachusetts.

Chambers, E and Northedge, A (1997), *The Arts Good Study Guide*, Open University Press, Buckingham.

Chick, A (1992), *The Graphic Designers Greenbook*, Graphis Inc, New York.

Christensen, C L (1996), *Guidelines for writing a review of literature*, San Jose State University Department of Human Performance, [online]  
[www.sjsu.edu/faculty/christen/review\\_guidelines.html](http://www.sjsu.edu/faculty/christen/review_guidelines.html)  
(accessed on 30<sup>th</sup> Jan. 2002).

Claremont Graduate University (1996), *Writing literature reviews*, Writing Center Student Resources [online]  
[www.cgu.edu/pages/899.asp](http://www.cgu.edu/pages/899.asp)  
(accessed on 20<sup>th</sup> Feb. 2002).

Clark, S and Lyons, W (1997), *Great design using non-traditional materials*, North Light Books, Ohio.

Coleman, R (1994), Design Research for our Future Selves, *Royal College of Art Research Papers*, v1 Number 2.

Cooper, E (1994), *People's Art*, Mainstream Publishing Co, Ltd, Edinburgh.

Correll, T and Polk, P (1999), *The Cast-Off Recast*, UCLA, Los Angeles.

Cummins, M (1998), Turning Over a New Leaf, *Contemporary Impressions*, Spring, p18–9.

Cuvelier, P (1997), Name Games – The Art of Bertrand Lavier, *Artforum International*, March, p69–71.

CVGS (2004), *Research Project Resource*, Central Virginia Governor's School for Science and Technology [online]  
[www.cvgs.k12.va.us/research/PAPER/frames.htm](http://www.cvgs.k12.va.us/research/PAPER/frames.htm)  
(accessed on 6<sup>th</sup> Feb. 2002).

- Dawson, S (1992), *The Art and Craft of Paper-Making*, Running Press, Philadelphia.
- Denzin N & Lincoln Y (1994), *Handbook of Qualitative Research*. Sage, London.
- Dodson, H and Hanks, D A (2001), *Testimony – Vernacular Art of the African-American South*, Harry Abrams Inc, New York.
- Doggett, S (1998), *Bookworks*, Quintet (Apple), London.
- Douglas, A, Scopa, K and Gray, C (2000), Research through practice: positioning the practitioner as researcher, *Working Papers in Art and Design*, v1 November [online] [sitem.herts.ac.uk/artdes\\_research/papers/wpades/vol1/index.html](http://sitem.herts.ac.uk/artdes_research/papers/wpades/vol1/index.html) (accessed on 11<sup>th</sup> Aug. 2001).
- Draper, S (2001), *Critical Reviews*, University of Staffordshire, 21<sup>st</sup> April [online] [staff.psy.gla.ac.uk/~steve/resources/crs.html](http://staff.psy.gla.ac.uk/~steve/resources/crs.html) (accessed on 30<sup>th</sup> Jan. 2002).
- Drate, S (2003), *Foundation: Transforming Found Objects into Digital Assemblage*, Watson-Guptill Publications, New York.
- Drolet, O (1998), Trash: When Waste Materials Become Art, *Flash Art*, Jan/Feb, p65.
- Elderfield, J (ed.) (1992), *Essays on Assemblage*, Museum of Modern Art, Harry N Abrams Inc, New York.
- Er, H A and Bayazit, N (1999), Redefining the “PhD in Design” in the Periphery: Doctoral Education in Industrial Design in Turkey, *Design Issues*, v15, No 3 Autumn p34–44.
- Evans, P (1998), *The Complete Guide to Eco-Friendly Design*, North Light Books, Ohio.
- Fawcett-Tang, R (2001), *Experimental Formats*, Roto Vision, Hove.
- Fawcett-Tang, R (2005), *Experimental Formats 2*, Roto Vision, Hove.
- Fawcett-Tang, R and Roberts, C (2004), *New Book Design*, Laurence King, London.
- Fern, D (1990), *Works with Paper*, ADT Press, London.
- Ferrier, J-L (1998), *Outsider Art*, Editions Pierre Terrail, Italy.

Fink, H (1997), That Sidling Sight – Wondering About the Art of Rosalie Gascoigne, *Art and Australia*, v35/2, p200–8.

Frayling, C (1993), Research in Art and Design, *Royal College of Art Research Papers*, v1 No. 1.

Friedman, K (2001), *Reference, Argument, Evidence (Draft Copy)*, 8<sup>th</sup> May BI Norwegian School of Management.

Friedman, K and Pettersen, S (1999), *Citations and References – A Guide for Students*, BI Norwegian School of Management [online]  
[www.bi.no/BibliotekFiles/\\_nedlastingsfiler/Citations.pdf](http://www.bi.no/BibliotekFiles/_nedlastingsfiler/Citations.pdf)  
(accessed on 23<sup>rd</sup> Nov. 2008).

Gatrell, C (2002), *Mission Impossible: Doing a Part Time PhD, (or Getting 200% out of 20%) – Is it Really Worth it?*, Missenden Centre [online]  
[www.missendencentre.co.uk/Mission.pdf](http://www.missendencentre.co.uk/Mission.pdf)  
(accessed on 28<sup>th</sup> Mar. 2008).

Gerrard, N (1996), Visions from the Edge, *Observer*, 7th July.

Gerrard, N (1997), It's rubbish, But is it art?, *Observer*, 8th June.

Greco, N (ed.) (1995), *3-Dimensional Illustration – Awards Annual 5*, Rockport Publisher, Pennsylvania.

Greenlees, K (2005), *Creating Sketchbooks – For Embroiderers and Textile Artists*, Batsford, London.

Hall, C (1993), The Eye of the Beholder, *Arts Review*, v45, p50–1.

Hall, M and Metcalf, E (1994), *The Artist Outsider*, Smithsonian Institution Press, Washington.

Hamill, P (2001), The Alchemist of Cuernavaca, *Art News*, v100/4, p134–7.

Hammond, H, Howarth, J and Keat, R (1995), *Understanding Phenomenology* (4th ed.), Blackwell Publishers, Oxford.

Hanaor, Z and Woodcock, V (2006), *Making Stuff: An Alternative Craft Book*, Black Dog Publishing, London.

Harrison, H (2003), *Altered Books, Collaborative Journals and Other Adventures in Bookmaking*, Rockport, Gloucester, Massachusetts.

- Hayward, T (1994), *Objects From India*, published by author, Southampton.
- Hayward, T (1997), *Made in India*, published by author, Southampton.
- Heartney, E (1990), The Expanded Readymade, *Art in America*, v78, p89–95.
- Heller, S and Ilic, M (2004), *Handwritten – Expressive Lettering in the Digital Age*, Thames and Hudson, London.
- Herald, J (1992), *World Crafts – A Celebration of Design and Skills*, Charles Lets and Co, London.
- Herman, L (1998), *Trashformations*, University of Washington Press, Seattle.
- Herman, L (2005), *Trashformations East*, Fuller Craft Museum, Brockton, Massachusetts.
- Hockey, J and Collinson, J A (2000), The Supervision of Practice–Based Research Degrees in Art and Design, *Journal Of Art and Design*, 19<sup>th</sup> Mar., p345–355.
- Hug, A (1998), Antonio Ole and the New ‘Objet Trouve’ in Africa, *Cimaise*, v45/253 (Supplement), p93–9.
- Hutton, H (1968), *The Technique of Collage*, BT Batsford Ltd, London.
- Innes, M (1999), Enchanted Wood, *Country Living*, October, p118–121.
- Iscan, F (1986), *Collage*, Fountain Press, Surrey.
- Jacobs, M, (2006), *Books Unbound*, North Light Books, Ohio.
- James, C (2002), *The Book of Alternative Photographic Processes*, Delmar, New York.
- Janis, H and Blesh, R (1967), *Collage – Personalities, Concepts, Techniques*, Chilton Book Company, Philadelphia.
- Jencks, C and Silver, N (1972), *Adhocism – the Case for Improvisation*, Secker and Warburg, London.
- Jouffroy, A (2000), Object Lessons (translated from French by Penwarden, C), *Art Press*, v257, May, p46–50.
- Jury, D (2004), *Letter Press – The Allure of the Handmade*, Roto Vision, Hove.



Kincheloe J (2001), *Describing the Bricolage: Conceptualizing a New Rigor in Qualitative Research*, Sage [Online]

[qix.sagepub.com/cgi/content/abstract/7/6/679](http://qix.sagepub.com/cgi/content/abstract/7/6/679)

(accessed on 23<sup>rd</sup> Feb. 2007).

Kimball, R (1995), Calamities of Art, *The New Criterion*, v14, Nov., p21–7.

Krug, D and Parker, A (1998), Power On! The Fantastic Environment of Dr. Evermor, *Raw Vision*, v25, Winter, p26–31.

Kultermann, U (1967), *The New Sculpture – environments and assemblages*, Thames and Hudson, London.

Kuspit, D (1998), High Kitsch: Poking Fun at the Vessel, *American Ceramics*, v13/11, p2–9.

Labuz, R (1991), *Contemporary Graphic Design*, Van Nostrand Reinhold, USA.

Larbelestier, S (1993), *The Art and Craft of Montage*, Mitchell Beazley, London.

Lawler III, E et al (1999), *Doing Research That is Useful for Theory and Practice*, Lexington Books, Oxford.

Levine, S J (2001), *Writing and Presenting Your Thesis or Dissertation*, Learner Associates 29<sup>th</sup> Jan.[online]

[www.learnerassociates.net/dissthes/\\*9](http://www.learnerassociates.net/dissthes/*9)

(accessed on 30<sup>th</sup> Jan. 2002).

Litchenstein, R (2005), *Add.17469 – A Little Dust Whispered*, British Library, London.

Lubbock, T (1999), Richard Wentworth Thinking Aloud, *Modern Painters*, v12 Spring, p121–2.

Lupton, E (1996), *Mixing Messages – Contemporary Graphic Design in America*, Thames and Hudson, London.

Lupton, E and Miller, A (1996), *Design Writing Research: Writing on Graphic Design*, Phaidon, London.

Lurie, J (1989), Every Scrap of Wood – The Private World Behind the Public Myth of Loise Nevelson, *Arts and Antiques*, v6, April, p76–84.

Lycouris, S. (2000), The documentation of practice: framing trace, *Working Papers in Art and Design*, v1 November [online]  
[item.herts.ac.uk/artdes\\_research/papers/wpades/vol1/index.html](http://item.herts.ac.uk/artdes_research/papers/wpades/vol1/index.html)  
(accessed on 11<sup>th</sup> Aug. 2001).

Lynn, V (1990), Sydney Biennale – ‘The Readymade Boomerang’, *Arts magazine*, v65, Oct., p124–5.

Mackenzie, D (1991), *Green Design – Design for the Environment*, Laurence King, London.

Macleod, K (2000), The functions of the written text in practice-based PhD submissions, *Working Papers in Art and Design*, v1 November [online]  
[item.herts.ac.uk/artdes\\_research/papers/wpades/vol1/index.html](http://item.herts.ac.uk/artdes_research/papers/wpades/vol1/index.html)  
(accessed on 11<sup>th</sup> Aug. 2001).

Maizels, J (1996), *Raw Creation: Outsider Art and Beyond*, Phaidon, London.

Manco, T (2004 2nd ed.), *Stencil Graffiti*, Thames and Hudson, London.

Manley, R and Sloan, M (1997), *Self-made Worlds*, Aperture, New York.

Marshall, T and Newton, S (2000), Scholarly design as a paradigm for practice-based research, *Working Papers in Art and Design*, v1 November [online]  
[item.herts.ac.uk/artdes\\_research/papers/wpades/vol1/index.html](http://item.herts.ac.uk/artdes_research/papers/wpades/vol1/index.html)  
(accessed on 11<sup>th</sup> Aug. 2001).

McCorquodale, D and Hanaor, C (eds.) (2006), *Recycle – The Essential Guide*, Black Dog Publishing, London.

McHarry, J (1993), *Reuse Repair Recycle*, Gaia Books Limited, London.

McNeill, S (2002), *Altered Books – 101*, Design Originals, Fort Worth, Texas.

McNeill, S (2003), *Altered Books – 102*, Design Originals, Fort Worth, Texas.

McNeill, S (2004), *Altered Books – 103*, Design Originals, Fort Worth, Texas.

Milevska, S (2001), The Readymade and the Question of the Fabrication of Objects and Subjects, *After Image*, Jan/Feb, p27–9.

Miller, D C (1991), *Handbook of Research Design and Social Measurement (5th ed.)*, Sage Publications Inc, USA.

Miller, J (1999), *Nowhere in Particular*, Mitchell Beazley, London.

Miller, J (1999), *Nowhere in Particular*, Mitchell Beazley, London.

Moore, J (2004), *General Tips for Searching the Web*, Purdue University Online Writing Lab [online]

[owl.english.purdue.edu/internet/search/general.htm](http://owl.english.purdue.edu/internet/search/general.htm)

(accessed on 23rd Nov. 2008).

Moore, J (2004), *Searching the World Wide Web*, Purdue University Online Writing Lab [online]

[owl.english.purdue.edu/internet/search/index.html](http://owl.english.purdue.edu/internet/search/index.html)

(accessed on 23rd Nov. 2008).

Moore, J (2004), *Which Search Tool Should I Use?*, Purdue University Online Writing Lab [online]

[owl.english.purdue.edu/internet/search/table.htm](http://owl.english.purdue.edu/internet/search/table.htm)

(accessed on 23rd Nov. 2008).

Moran, D (1999), *Introduction to Phenomenology*, Routledge, London.

Morris, B (2001), 'Disposable Truths' at Gallery Route One, *Art Week*, v32/718, p20.

Musgrove, A (1997), Playing by the Rules, *Art Monthly*, v206, May, p24–5.

New, J (2005), *Drawing From Life – The Journal as Art*, Princeton Architectural Press, New York.

Niles, B (1999), *Paperie*, Simon and Schuster Editions, New York.

Noyce, R (2006), *Printmaking at the Edge*, A & C Black Publishers Ltd, London.

Pavey, R (2000), Transformations: The Art of Recycling, *Crafts*, no.165 July/August p56.

Perrella, L (2004), *Artists' Journals and Sketchbooks*, Quarry (Rockport), Gloucester MA.

Perry, C (1998), *Thesis Resource Paper: A Structured Approach to Presenting Theses*, Southern Cross University, 28<sup>th</sup> May [online]

[www.scu.edu.au/schools/gcm/ar/art/cperry.html](http://www.scu.edu.au/schools/gcm/ar/art/cperry.html)

(accessed on 29<sup>th</sup> Jan. 2002).

Phillips, E M and Pugh, D S (2000), *How to Get a PhD (3rd ed.)*, Open University Press, Buckingham.

- Pitt Rivers Museum (2000), *Transformations*, Pitt Rivers Museum – University of Oxford, Oxford.
- Plowman, J (2001), *Papermaking Techniques Book*, Quarto (Apple), London.
- Poggi, C (1992), *In Defiance of Painting*, Yale Publications, Hong Kong.
- Poyner, R (1998), *Design Without Boundaries*, Booth–Clibborn Editions, London.
- Princenthal, N (1995), Jessica Stockholder: Reinventing the Real, *Art and Text*, v52, p55–61.
- Rasmusen, H and Grant, A (1967), *Sculpture From Junk*, Reinhold Publishing Corporation, USA.
- Ray, W (1989), *Literary Meaning* (5th ed.), Basil Blackwell Publisher Ltd, Oxford.
- Regan, M (1996), Queen of Salvage, *Tucson Weekly*, June 20–26th [online]  
[www.tucsonweekly.com/tw/06-20-96/review1.htm](http://www.tucsonweekly.com/tw/06-20-96/review1.htm)  
(accessed on 23rd Nov. 2008).
- Reimer, M and Reimer–Epp, H (2000), *300 Papermaking Recipes*, Quarto Publishing Inc, London.
- Roth, S (1997), The State of Design Research, conference paper for *No Guru, No Method? Conference*, University of Art and Design, Helsinki, Finland, September.
- Rothbart, D (2004), Found Magazine, *Found*, Ann Arbor, Michigan.
- Schuyt, M And Elferris, J (1980), *Fantastic Architecture, Personal and Eccentric Visions*, Thames and Hudson, London.
- Seago A (1995), Research Methods for MPhil and PhD Students in Art and Design: Contrast and Conflicts, *Royal College of Art Research Papers*, v1 Number 3 1994/5.
- Seitz, W (1968), *The Art of Assemblage (2nd ed.)*, Museum of Modern Art, New York.
- Silberman, R (1996), The Stuff of Art – Judy Onofrio, *American Craft*, v56, p40–3 and 64.
- Sloan, M and Manley, R (1997), *Self-Made Worlds*, Aperture Foundation, New York.
- Smart, B (1976), *Sociology, Phenomenology and Marxian Analysis*, Routledge and Kegan Paul Ltd, London.
- Smith, J (1999), The Misfits' Misfit, *Independent on Sunday*, 31st January.



- Sokolowski R (2000), *Introduction to Phenomenology*, Cambridge University Press, Cambridge.
- Sommer, B (2000), Bayside Bricollage, *Raw Vision*, v33, Winter, p62–5.
- Spencer, D (2002), *Found Object Art*, Schiffer Publishing Ltd, Atglen, Pennsylvania.
- Stake R E (1995), *The Art of Case Study Research – Design and Methods*, Sage Publications Inc, USA.
- Stevenson, C (1998), *The Art of Handmade Paper and Collage – Transforming the Ordinary into the Extraordinary*, Fiber Studio Press, Bothell WA, USA,
- Strandman, P (ed.) (1998), *No Guru No Method – Discussion on Art and Design Research*, University of Art and Design – UIAH, Helsinki.
- Stubling M–L (1975), *Art From Found Materials – Discarded and Natural*, George Allen and Unwin, London.
- Taylor, G (1996), *The Students' Writing Guide for the Arts and Social Sciences (5th ed)*, Cambridge University Press, Cambridge.
- Ten Berge, J (1999), *Masters of the Margin*, Zwolle NL, De Stadshof Museum for Naïve and Outsider Art.
- Thomson, J and Jackson, P (2001), *On Paper – new paper art*, Merrell and The Crafts Council, London.
- Vergine, L (ed.) (1997), *Trash – From Junk to Art*, Electa, Milan.
- Walton, T (1991), Editor's Notes – Can Design Managers Achieve Sainthood? Exploring the Ethical Dimensions of Design, *Design Management Journal*, Fall, p6–9.
- Wasilewski, K (2005), *The Book Artist Journal*, published by the author, Midlothian, Virginia.
- Weinstein, D & Weinstein, M (1991), Georg Simmel: Sociological Flaneur Bricoleur, *Theory, Culture & Society*, v8 p151–160.
- Welden, D and Muir, P (2001), *Printmaking In The Sun*, Watson–Guptill Publications, New York.
- Wertkin, G C (1998), *Self Taught Artists of the Twentieth Century – an American Anthology (foreword)*, Museum of American Folk Art, New York.

Whiteley, N (1993), *Design for Society*, Reaktion Books Ltd, London.

Williams, N (2002), *Paperwork (6th ed.)*, Phaidon, London.

Windsor, J (1995), The 'Outed' Outsiders, *Independent on Sunday*, 1st October.

Wolfram, E (1975), *History of Collage*, Studio Vista, London.

Yin, R K (1989), *Case Study Research – Design and Method*, Sage Publications Inc, USA.

Younge, G (1988), *Art of South African Townships*, Thames and Hudson, London.

## *List of Appendices*

Appendix 1.1	Glossary	A-1
Appendix 3.1	Sources for contacts	A-9
Appendix 3.2	Pilot data summary	A-11
Appendix 3.3	Changes from pilot	A-32
Appendix 3.4	Pilot open questions' data	A-36
Appendix 4.1	Questionnaire format on website	A-43
Appendix 4.2	Respondent timescale	A-50
Appendix 4.3	Coded text – all respondents	A-52
Appendix 4.4	Specific respondents' coded text	A-73
Appendix 4.5	Rejectamenta Audit Trails [all]	A-76
Appendix 5.1	Visual timeline 2001 – 2009	A-85
Appendix 5.2	EP Questionnaire Data	A-93
Appendix 5.3	Initial rejectamenta	A-95
Appendix 5.4	Microscope images	A-98
Appendix 5.5	Print tests	A-114
Appendix 5.6	Visual diaries	A-116
Appendix 5.7	Books	A-125
Appendix 5.8	Posters	A-129
Appendix 5.9	Final prints	A-134
Appendix 5.10	Badges	A-135
Appendix 5.11	Circular collages	A-136
Appendix 5.12	Final visual work	A-140
Appendix 5.13	External outcomes	A-141
Appendix 5.14	Publications featuring author's work	A-149
Appendix 5.15	Comments left on PhD website	A-150
Appendix 5.16	Comments on author's work	A-152

## Appendix 1.1

## Glossary

accretion traces	Term used, by Emmison & Smith (2002:135), to describe the addition of elements to the surface of an item. This might take the form of dirt or writing.
altered art	Art created by altering found objects or combining them together.
altered books	Art created by altering books or combining them together.
alternative economy	See second-hand economy.
artisan	A skilled craftsperson who creates objects by hand.
assemblage	An artistic sculptural piece that utilises 3D objects.
Auto-destruction	Type of self-destroying artwork created by artists in 1960s.
bricoleur	A bricoleur can be seen to be a 'jack of all trades'. It is used here to: (a) relate to the collecting of rejectamenta from a wide range of sources and (b) to relate to my approach whereby I am influenced by a variety of sources.
closed question	A question, usually in a questionnaire or interview, that has a closed range of answers. It often takes the form of multiple choice.
CMYK	Term used to describe printing inks used in printing process – Cyan, Magenta, Yellow and Black.
coding categories	Categories created from the open questions' data from the pilot and final questionnaire.
collage	Scraps of 2D material, often ephemera, layered and used in an artistic context.
commodity cycle	The journey that a product takes from raw material - manufactured item - waste disposal or recycling.



constructionism	In this context research that looks at diverse groups (eg: all the questionnaire respondents).
constructivism	In this context research that looks at individuals (eg: specific respondent's questionnaire data).
cubism	Movement formed by Picasso and Braque in early part of 20th Century (1908). Imagery was created from many different, interlinked viewpoints.
cultural anthropology	In this context research that has a connection between the researcher and those being researched.
cyanotypes	A thin layer of chemical mix is applied to a variety of flat surfaces. Objects or imagery on acetate are attached and the plate is then exposed to the sun. After the object/acetate is removed the chemicals are washed off with water. The resulting images are a characteristic deep, rich blue and can either be delicate and detailed or bold and dynamic.
dada	Broad ranging cultural movement incorporating many areas of the arts. Popular during World War 1 and established in Switzerland. Dadaists were anti-war and anti-establishment.
decommoditization	Term used by Igor Kopytoff, in Appandurai (1999:65), to denote when a mass-produced item has been taken out of circulation and discarded.
detritus	In this context waste material or rubbish.
eco-art / ecological art	Art that has an ecological dimension – eg: it may be created sustainably by using recycled materials.
emic perspective	The participant's perspective (Emmison and Smith 2002:150).
empirical data	Data generated and used to form evidence for a theory.
ephemera	Everyday material, mostly flat and often printed (such as tickets). These items are not intended to last – they are transitory (ephemeral).

<b>erosion traces</b>	Term used by Emmison and Smith (2002:135) to describe the erosion of the surface of an item. This might be due to weather conditions such as rain.
<b>ethnography</b>	In this context research where the researcher is an observer and where those being researched provide 'rich' data.
<b>etic perspective</b>	The researcher's perspective that may lead to a misinterpretation of the 'emic' perspective (Emmison and Smith 2002:150).
<b>experimental artists' books</b>	These are books that can be one-offs or an edition. They are generally creative in structure and may not resemble a traditional book. They may be handmade.
<b>final questionnaire</b>	In this context the questionnaire that provided the final data for Chapter 4.
<b>Fingerbobs</b>	BBC1 children's television programme created by Joanne and Michael Cole in 1972. Lasted for 13 episodes.
<b>flaneur</b>	A flaneur can be seen to be someone who is aimless and goes round in circles. It is used here, in a less negative way, to describe an intentionally circuitous and accidental process.
<b>Fluxus</b>	A 1960s artistic movement like Dada that was broad ranging and anti-establishment. Fluxus artists often used everyday materials and objects.
<b>folk artist</b>	Generally artists that have received no formal training and produce work with a craft bias.
<b>found object</b>	In this context an object reused in a piece of art.
<b>futurism</b>	Italian art movement formed in 1909 by Marinetti. Futurists embraced speed and machinery.
<b>gaia hypothesis</b>	Proposed by James Lovelock in the 1960s. Lovelock proposed that everything on Earth was inter-related.

garbage can model	Proposed by Martin (1981) and is the process by which all the elements of research are moving round together – each influencing the other.
Happenings	Type of artwork popular in the 1960s that was a kinetic and three-dimensional often performance-based piece.
intaglio print	A type of printmaking, such as collographs and etchings, where the printing block surface is cut away (or built up) and then ink is rubbed in to the grooves and wiped away from the surface.
interpretivism	A theoretical direction that aims to understand and explain human and social reality (Crotty, 1998:66-67).
land art / earthworks	An art movement that developed during the 1960s and 1970s where the land itself provided inspiration for large-scale integrated sculptural interventions.
Lazertran photo-etch	Imagery is photocopied onto Lazertran paper and applied via heat (from a hot-plate) and pressure to a metal printing plate. This is then etched using acid. The plate is then inked up and printed from.
micro/macro	Taking a close-up viewpoint / taking a wider viewpoint.
montage	A collage – layering of imagery or different papers.
New Realism / New Realists	An art movement started in 1960. Some of the key artists were Yves Klein, Jean Tinguely, Mimmo Rotella and César. Many used found / recycled objects in their sculptural pieces.
objet trouvé	An object reused in an aesthetic context.
open question	A question, usually in a questionnaire or interview, that has an unspecified answer. The respondent is often able to supplement the answer with anecdotal comments.
outsider artist	Term introduced by Roger Cardinal (1972) to describe untrained artists who create outside the mainstream.
paradigm shift	A moment of significant change.

<b>performative research</b>	A methodology proposed by Haseman as a third research paradigm... (2006:7) to give arts practitioners their own voice.
<b>pilot questionnaire</b>	In this context the revised questionnaire that the final one was based on.
<b>Pitt Rivers Museum</b>	A museum that is part of the University of Oxford. It houses thousands of cultural artefacts.
<b>POD</b>	Print On Demand – publications that are printed when ordered so there is no excess production.
<b>Pop art / Pop artists</b>	An art movement that emerged during the 1950s that was dedicated to presenting aspects of mass consumerism and everyday life.
<b>“post purchase rituals”</b>	These might take the form of cleaning a piece of rejectamenta or storing it in a particular way (See Gregson and Crewe, 2003:143).
<b>practice-based research</b>	Where the visual work is the main contribution to knowledge (See Candy, 2006:1).
<b>practice-led research</b>	Where some aspect of the data is the main contribution to knowledge and it is supported by the visual work (See Candy, 2006:1).
<b>punk</b>	An anti-establishment movement that embraced music, fashion, art and design during the 1970s.
<b>qualitative research</b>	A methodology that relies on in-depth information often gathered through observation, interviews or document analysis.
<b>quantitative research</b>	A methodology that is often used in the social sciences. It is systematic and based on the measuring and recording of empirical data.
<b>realism</b>	In this context research that is based on a ‘real’ group of respondents.



recommodified	Term used by Igor Kopytoff, in Appandurai (1999:65), to denote the reappropriation of a mass-produced item that has been taken out of circulation and previously discarded.
recyclia	Term used by Corinne Kratz in <i>Rethinking Recyclia</i> (1995) to describe artefacts made from recycled materials by artisans in developing countries.
reflection-in-action	The reflection of practice whilst you are in the midst of it – explored by Schön (2003). An activity which helps the practitioner understand and/or improve on their practice.
rejectamenta	Free discarded items found on the street or in skips and other objects obtained for minimal cost in the second-hand economy. In this instance reused in an artistic context.
Rejectamenta Audit Trail	Diagram created for the PhD which shows selected aspects summarising a creator's approach to finding, selecting, rejecting, storing and using rejectamenta.
relativist research	In this context research that is presented from respondents' perspectives.
relief print	Printing process where surface of printing block, such as lino, is cut away. The block is then inked up and printed from.
research paradigms	These are broad categories covering differing research approaches and include – quantitative, qualitative and performative research.
rubbish theory	Proposed by Michael Thompson (1979) who looked at values associated with waste and how it can indicate wealth and social status.
Russian avant-garde	This is a broad categorisation of Russian artists creating work 1890–1930.

screenprints	Imagery on acetate is exposed onto light-sensitive mesh. For this body of work most of the screens were produced as CMYK layers. Each colour can then be over-printed to combine to create a full range of colours. Water-based inks are used to minimise environmental impact.
second-hand economy	This is often beyond the mainstream – where rejectamenta can be purchased for nominal sums. It can take the form of car boot or garage sales and second-hand shops. Some aspects of the second-hand economy have become mainstream in recent years eg: Ebay and Oxfam. Also known as the “alternative economy” (Appadurai, 1999:174).
serendipity	In this study this is where chance or ‘happy accidents’ affect the relationships that occur between the creator and the rejectamenta or between different pieces of rejectamenta.
solarplate	Print process using pre-sensitised thin plastic sheeting to which rejectamenta, or imagery on acetate, is temporarily attached. This is then exposed to the sun and finally scrubbed in water to reveal an embossed image on the solarplate. The plates are printed as a relief or intaglio print.
surrealism	An art movement that began in the 1920s and explored unusual visual juxtapositions and fantasy worlds.
survey	In this context the on-line questionnaire.
symbolic interactionism	In this context the relationship between myself, the respondents and the rejectamenta.
trial questionnaire	In this context the initial questionnaire that the pilot one was based on.
“value and junk”	Items with second-hand value (Gregson and Crewe 2003:118).
“value and trash”	Items with no value (Gregson and Crewe 2003:118).

**visual diaries**

These are like sketchbooks but contain the visual reference material and image manipulation / experimentation generated for the PhD. They have been created chronologically.

**waste cycle**

Route that discarded items take, eg: from household rubbish to landfill or incineration.

## Appendix 3.1 Sources for contacts

The following are the key internet points of contact used for this study.

The Crafts Council of Britain

Crafts Council National Register of Makers (a comprehensive listing service of makers).

[www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)

The British Council

Artists exhibiting in the internationally touring *Reclaimed* exhibition

[www.britishcouncil.org](http://www.britishcouncil.org)

ISABA - the International Society of Altered Book Artists

Represents 'altered book' artists - many of whom use recycled materials. I am included on this website.

[www.alteredbookartists.com](http://www.alteredbookartists.com)

Guild.com

Represents craftspeople and artists with a selection of creators that use recycled materials.

[www.guild.com](http://www.guild.com)

Eco-artware

Represents craftspeople that use recycled materials.

[www.eco-artware.com](http://www.eco-artware.com)

Artmam

Search engine with an arts' section listing relevant creators' websites

[artmam.net](http://artmam.net)

### Visual Associations

Axis

Online resource for contemporary art

[www.axisweb.org](http://www.axisweb.org)

Openfrequency

Represents British, contemporary artists and makers.

[www.openfrequency.org](http://www.openfrequency.org)



**Artists Register**

Represents American visual artists

*artistsregister.com*

**Womanmade**

Represents female artists. It is not country specific.

*www.womanmade.net*

**LAAG - Los Angeles Assemblage Group**

Small, but active, group of artists (in Los Angeles, USA) who use rejectamenta.

**DumpsterDivers \***

Active group of creators, based in Philadelphia (USA), who use rejectamenta in their work.

*dumpsterdiving.meetup.com/59/*

**Artspan**

Represents visual artists.

*www.artspan.com*

**Absolute arts**

Represents visual artists.

*www.absolutearts.com*

**Colophon**

American book-making site containing details about exhibitions and specific book-makers.

*www.colophon.com*

**Lists**

*herarts@yahogroups.com*

Female artists' discussion group and website \*

*herarts.com*

**Book\_Arts-L**

Bookmaking discussion group and website

*www.philobiblon.com*

All websites were re-accessed for verification on 8th December 2004.

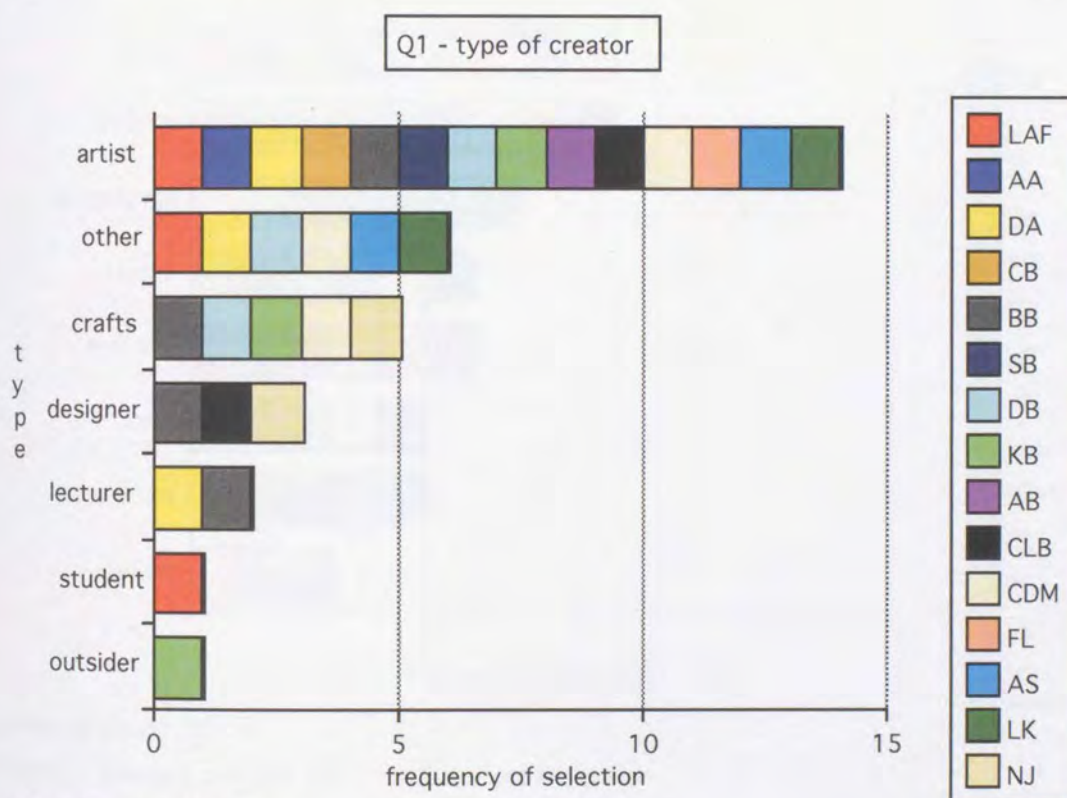
\* denotes site/page no longer available on 10th December 2008.

## Appendix 3.2 Pilot data summary

### Question 1 What are you?

*an artist / designer / crafts person / 'outsider' artist / lecturer / student / other?*

#### Question 1 results



*Missing data: None*

Multiple answers could be given for this 'closed' question.

13 out of the 15 participants selected more than 1 category.

2 out of the 15 participants selected only 1 category.

As so many participants (13) selected more than one category it is important that this remains a multiple answer question.

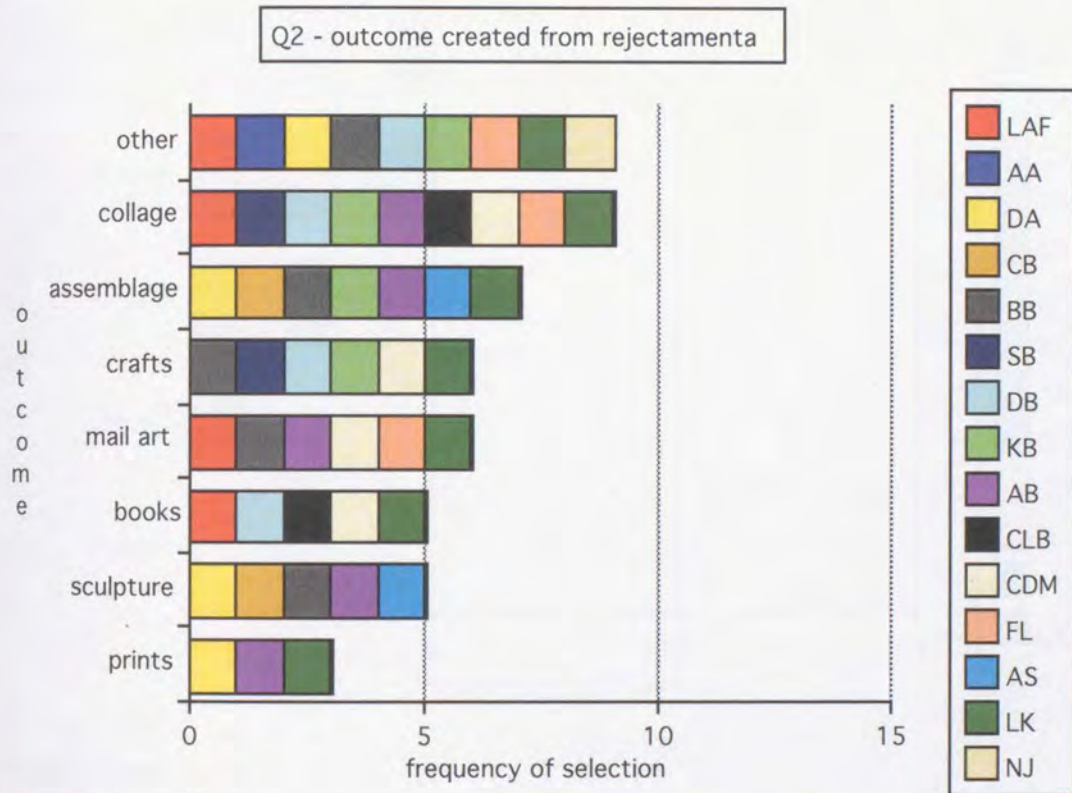
It is interesting to note that all but one of the participants classified themselves as an 'artist' indicating that this is the most important category with this pilot group. The second most popular response (6 out of 15) was the 'other' category. This finding indicates that some alterations need to be made to the categories in Question 1 so that the 'other' section is not so popular. The next most popular response was 'craftsperson' with 5 out of 15 selecting this category. This was followed by 'lecturer' with 2 out of 15. As some of the responses to the 'other'

category include instructors and teachers this indicates that this category needs broadening. Finally, the categories 'student' and 'outsider' were each selected by 1 out of 15

## Question 2 Which of the following do you create?

*Collage / assemblage / sculpture / prints / handmade books / mail art / crafts / other*

### Question 2 results



*Missing data: None*

Multiple answers could be given for this 'closed' question.

13 out of the 15 participants selected more than 1 category.

2 out of the 15 participants selected only 1 category.

As so many participants (13) selected more than one category it is important that this remains a multiple answer question.

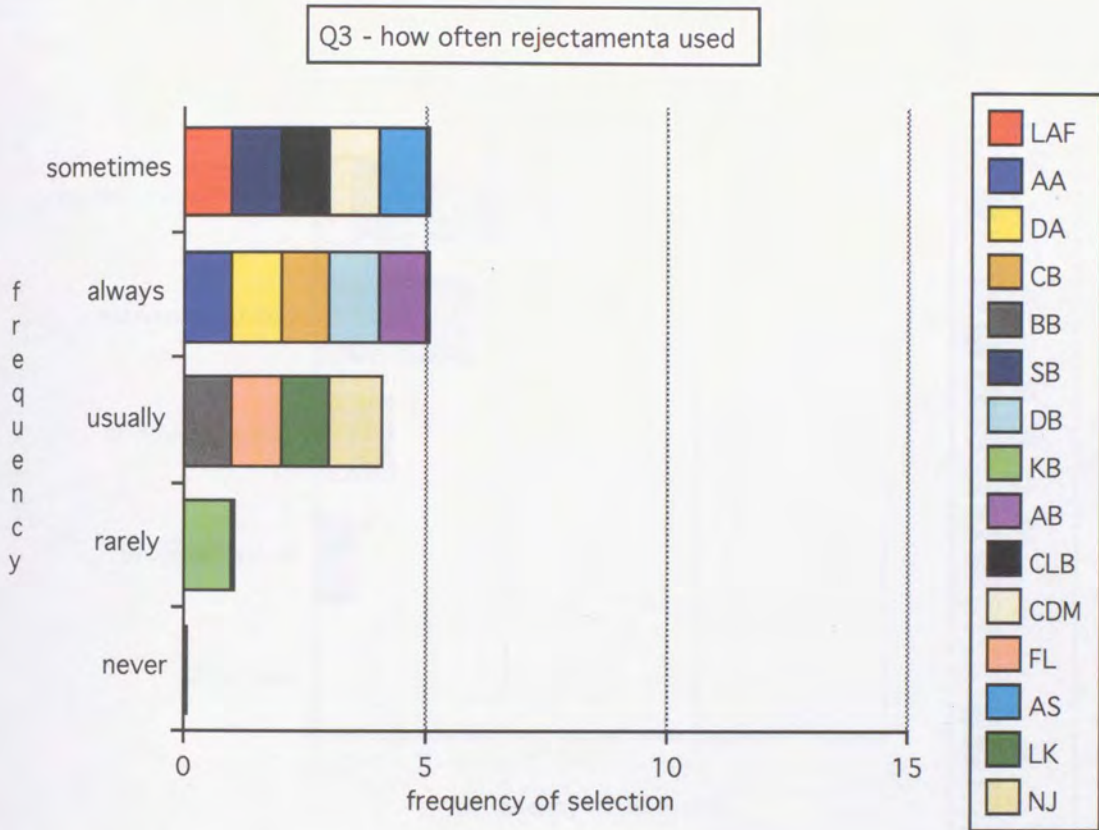
The two most popular categories - each selected by 9 out of 15 participants - were 'collage' and 'other'. As with Question 1 the high number of responses to the 'other' category indicates that there need to be some changes made to the categories in Question 2. Seven out of 15 selected 'assemblage'; 'mail art' and 'crafts' were each selected by 6 out of 15; 'sculpture' and 'handmade books' were chosen by 5 out of 15 and finally 3 out of 15 selected 'prints'.



### Question 3 How often do you use rejectamenta in your creative work?

*Always / usually / sometimes / rarely / never.*

#### Question 3 results



*Missing data: None*

Only single answers could be given for this 'closed' question.

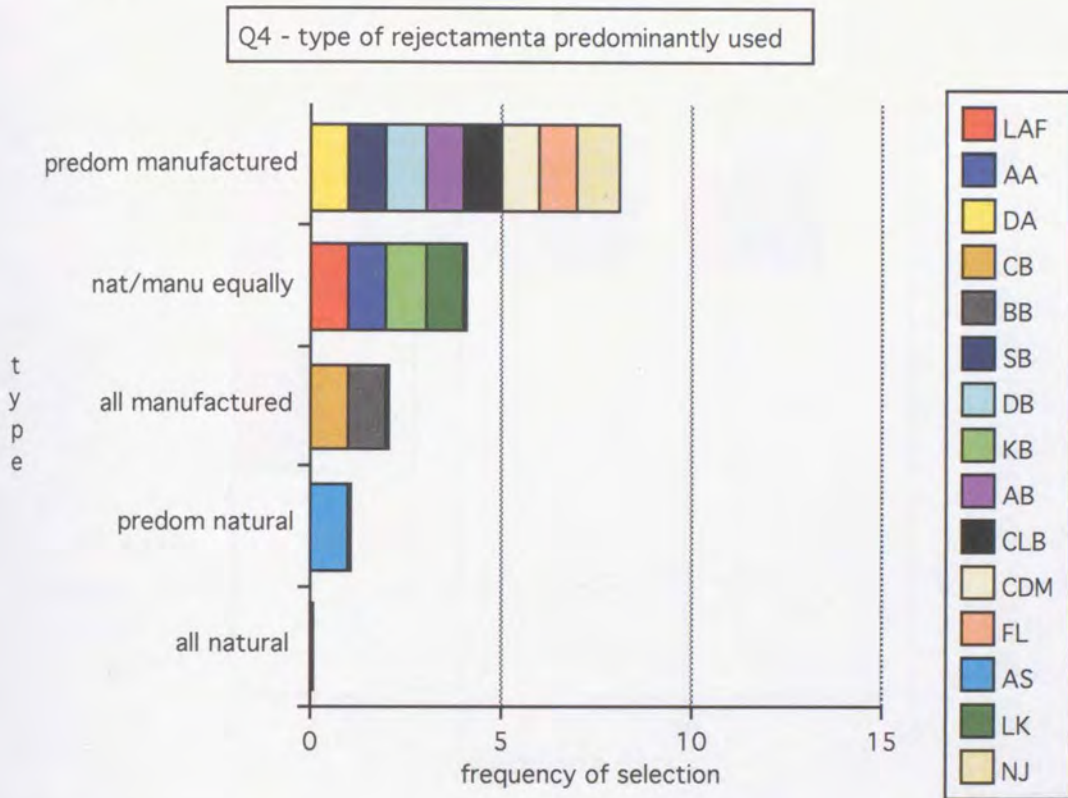
From these results the joint most popular response is 'always' and 'sometimes', with 5 out of 15 participants selecting either one of these categories. This is followed by 4 out of 15 'usually' using rejectamenta. As expected (as the group has already been selected for using rejectamenta) the selection of the later 2 categories was small - 'rarely' was selected by 1 out of 15 and 'never' was not selected. Nevertheless, these categories will remain in the questionnaire. This is as the data they generate will be helpful for further selection of participants in the final stages of the PhD research.



#### Question 4 What type of rejectamenta do you predominantly use?

*All natural / predominantly natural / natural and manufactured equally / predominantly manufactured / all manufactured.*

#### Question 4 results



*Missing data: None*

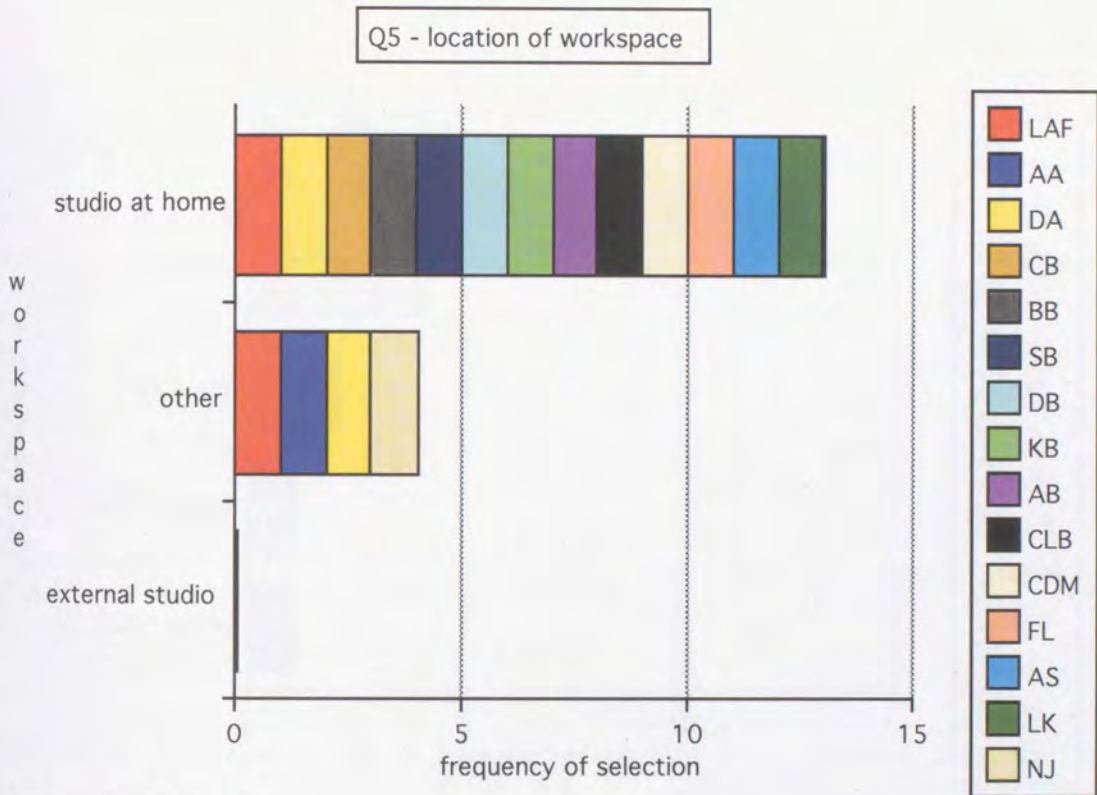
Only single answers could be given for this 'closed' question.

The most popular response to this question (with 8 out of the 15 participants selecting it) was the category 'predominantly manufactured'. This was followed by 4 out of 15 using an equal mix of natural and manufactured rejectamenta, 2 out of 15 using 'all manufactured' rejectamenta and only 1 out of 15 using 'predominantly natural' rejectamenta. From this data it can be seen that 'manufactured' rejectamenta is the most popular amongst this pilot group with 10 out of 15 either entirely or predominantly using this type of rejectamenta.

It will be interesting to see whether this trend towards the use of manufactured rejectamenta continues with the data from the final study group.

**Question 5 Where do you work from?**  
*an external studio / a studio at home / other?*

*Question 5 results*



*Missing data: None*

Multiple answers could be given for this 'closed' question. However, there is also a space for comments after the 'other' category.

This data shows that the majority (13 out of 15) of participants work from a studio at home. The breakdown of the 'other' responses increases this amount by a further 2 as they also refer to spaces at home - "small space from home" (AA 5.3a) and "my room and garage at home" (NJ 5.3a). This would make the total response to working at home 15 out of 15. These 2 'other' comments indicate that the category 'a studio at home' needs to be widened to encompass other domestic spaces.

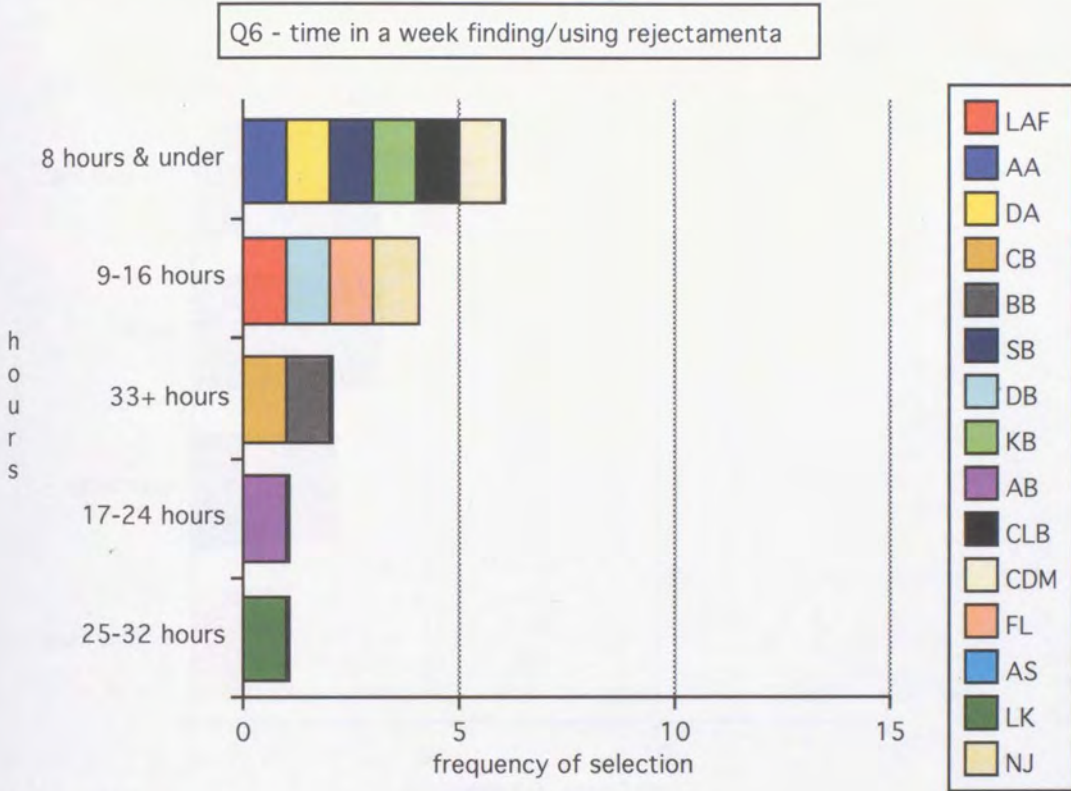
It is interesting to note that none of the pilot group participants work from 'an external studio'. However, by making a change to the category name two more of the 'other' comments could be included - "area stamp stores" (LAF 5.3a) and "on-site in theaters" (DA 5.3a).



**Question 6** How much time, in a typical week, do you generally spend finding and using rejectamenta?

33+ hours / 25 - 32 hours / 9 - 16 hours / 8 hours & under.

*Question 6 results*



*Missing data:*

1 set missing - AS (1 out of 15 )

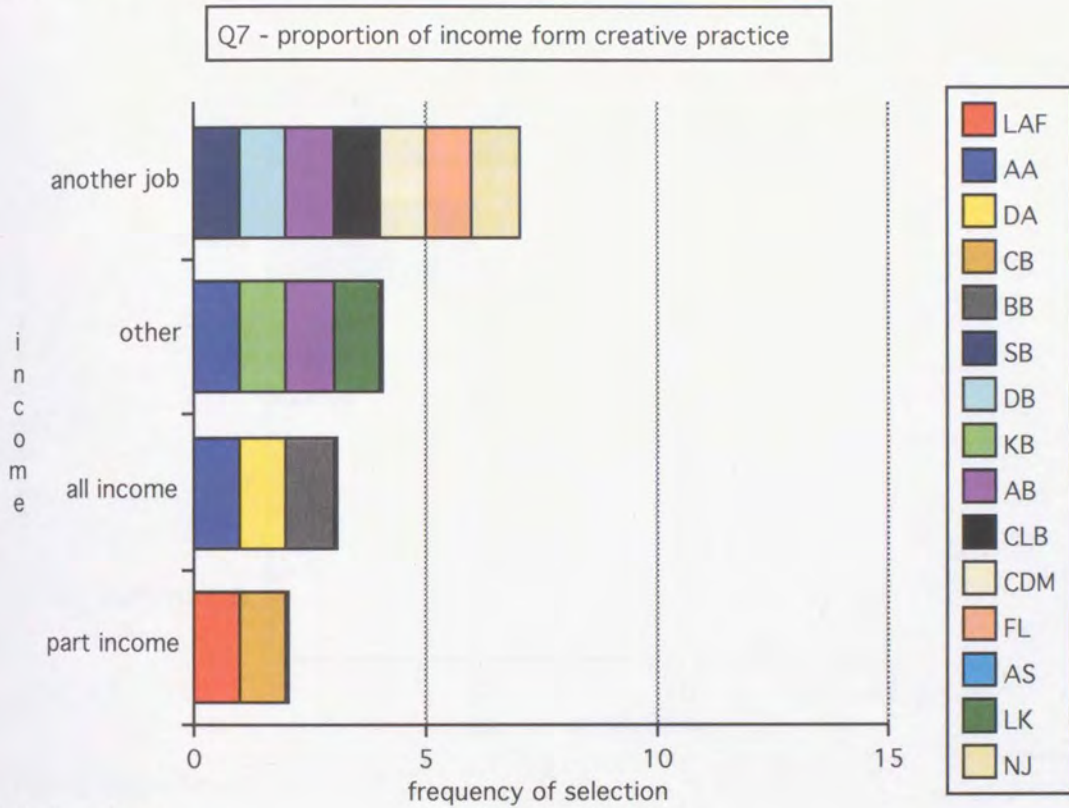
Single answer for this 'closed' question.

The most popular selection was '8 hours and under' (6 out of 15) followed by the next category '9 - 16 hours' (4 out of 15). In total this means that 10 out of the 15 are engaged in finding and using rejectamenta for 16 hours or less a week.

**Question 7** What proportion of your income is generated by your creative practice?

All my income / Part of my income / I have another job / Other.

Question 7 results



Missing data:

1 set totally missing - AS (1 out of 15)

1 other response partially missing - 'other' category selected but no comments made (KB 7.4)

Single answer for this 'closed' question but some respondents used the 'other' space to add some comments.

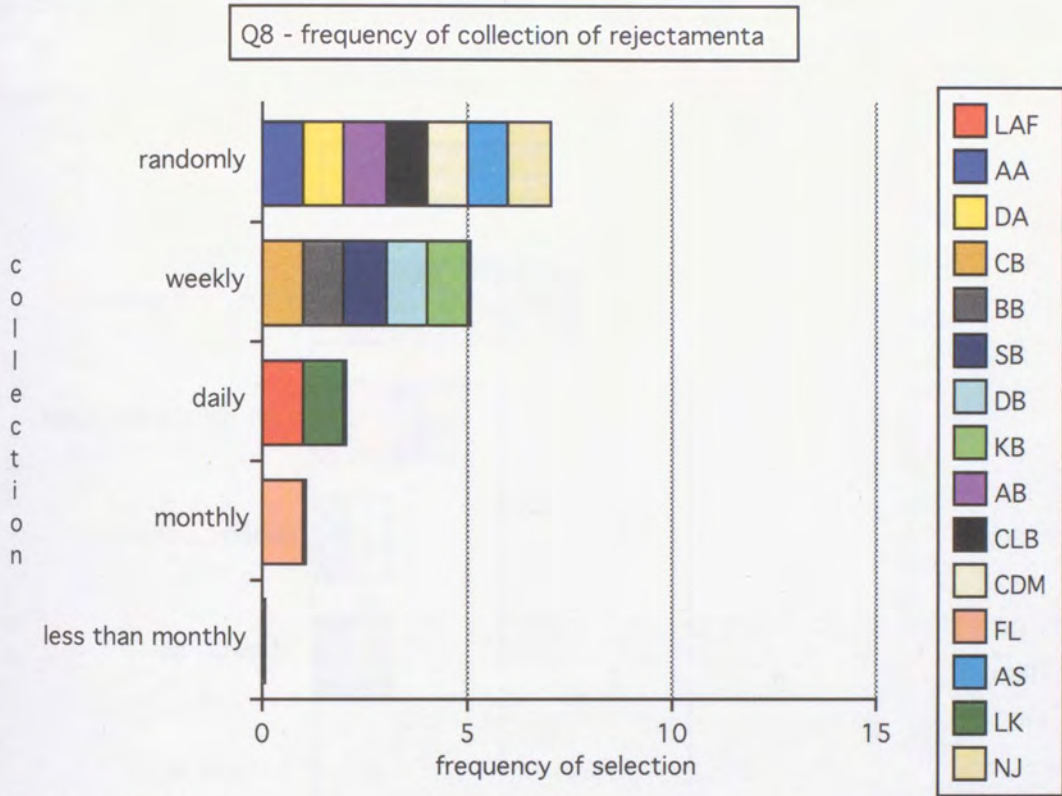
With this data 7 out of 15 have another job which supports their creative practice. This is followed by 3 out of 15 who receive all their income form their creative practice. 'Part of my income' and 'other' were selected equally by 2 out of 15.



**Question 8 How often do you collect rejectamenta?**

*Daily / weekly / monthly / less than monthly / randomly.*

*Question 8 results*



*Missing data: None*

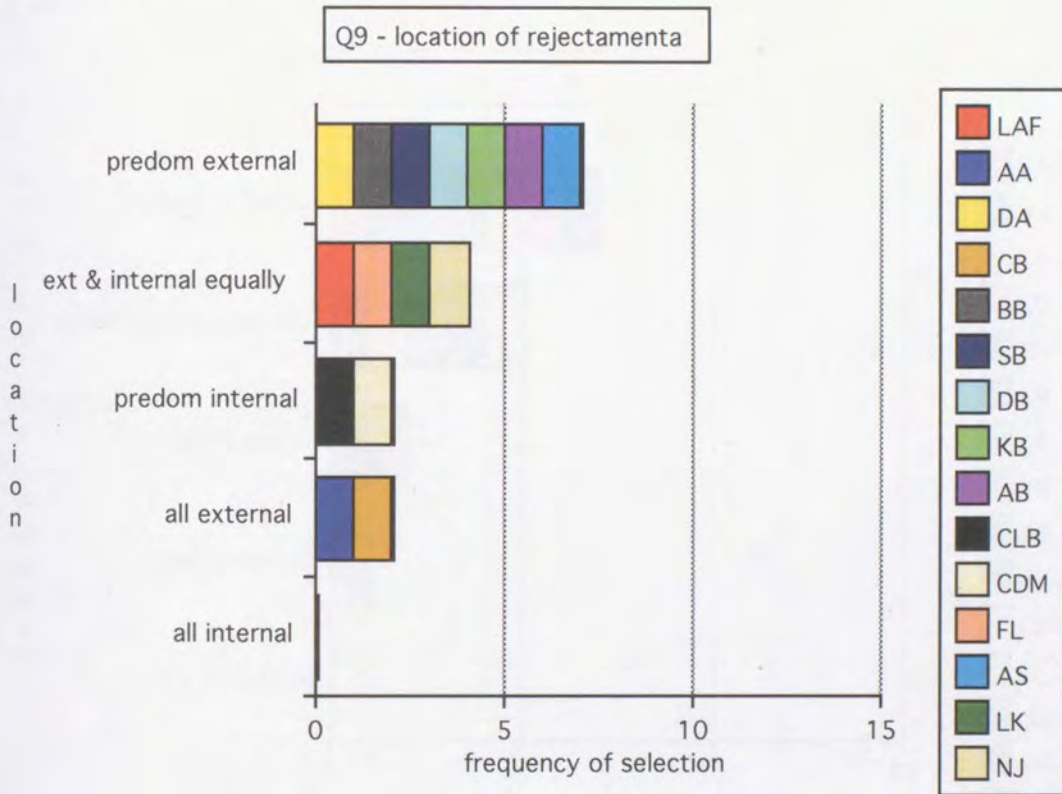
Single answer for this 'closed' question

The random collection of rejectamenta is the most popular response with 7 out of 15 making this selection. This is followed by 'weekly' collecting selected by 5 out of 15, 'daily' collecting selected by 2 out of 15 and finally 'monthly' collecting selected by 1 out of 15. None of the participants selected 'less than monthly'.

**Question 9** Do you predominantly: seek out rejectamenta at external locations – or use self-generated rejectamenta (eg junk mail/household or studio waste) ?

All external / predominantly external / external and internal equally / predominantly internal / all internal.

*Question 9 results*



*Missing data: None*

Single answer for this 'closed' question

'Predominantly external' rejectamenta is the most popular choice with 7 out of 15 selecting this category. This is followed by rejectamenta that is 'external and internal equally' with 4 out of 15 selecting this category. An equal number of participants (2 out of 15) selected 'all external' or 'predominantly internal'. None of the pilot group selected 'all internal'.

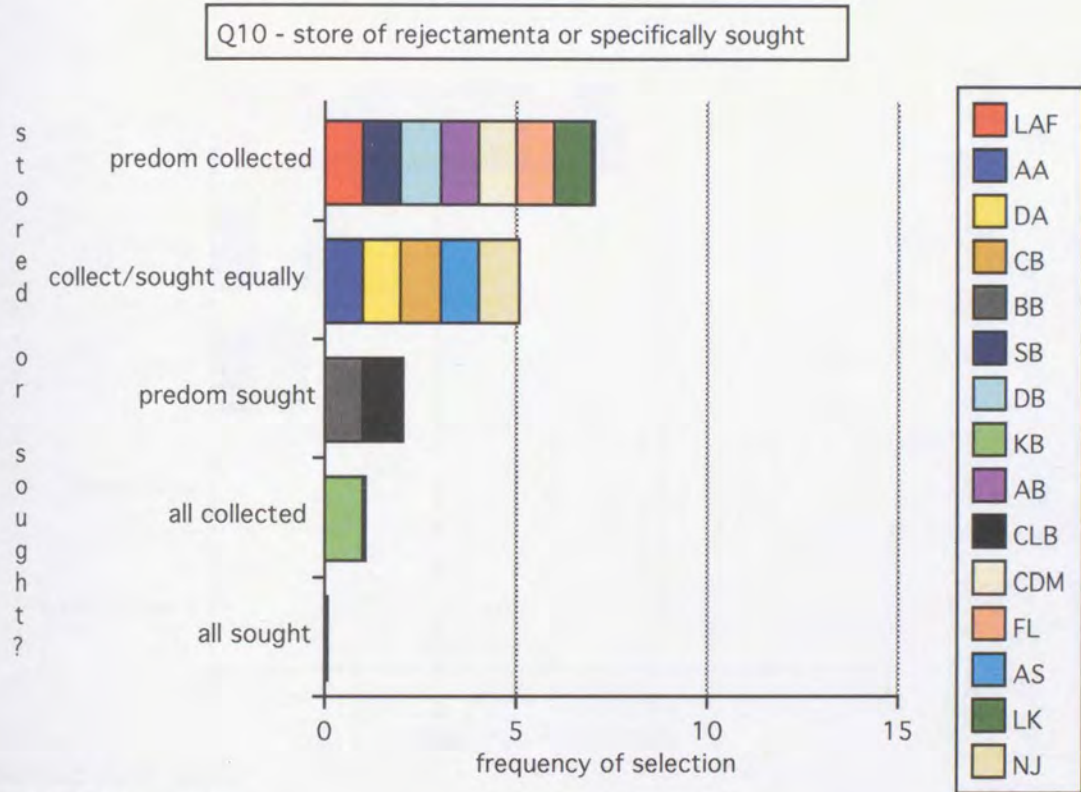


### Question 10 Which of the following statements describe you?

*I have a store of previously collected rejectamenta or  
I specifically seek rejectamenta as and when they are needed*  
categories

*All previously collected / predominantly previously collected / previously collected  
& specifically sought / predominantly specifically sought / all specifically sought.*

#### Question 10 results



Missing data: None

Single answer for this 'closed' question

The most popular category is 'previously collected & specifically sought' with 7 out of 15 selecting this response. This is followed by a third of the group (5 out of 15) selecting 'predominantly previously collected'. Only 2 out of 15 'predominantly specifically sought' rejectamenta and only 1 out of 15 use rejectamenta that is 'all previously collected'.

**Question 11 Which of the following statements describes your finding of rejectamenta?**

*I usually look in the same location for rejectamenta / I usually follow the same route when looking for rejectamenta / I usually look randomly for rejectamenta / I use a variety of regular locations and routes*

**Question 11 results**



**Missing data: None**

Single answer for this 'closed' question but comments could also be made in the space after the 'other' category.

All those who selected 'other' (AA / DB) added comments as did 3 other participants (AB / FL / DK). Comments were made by 5 out of 15.

The most popular response to this question was 'I use a variety of regular locations and routes' which was selected by 9 out of 15. This was followed by 4 out of 15 who '...usually look randomly for rejectamenta' and 2 out of 15 who selected 'other'.

The comments made by the two 'other' respondents (AA and DB) and three others (AB, FL and LK) have made it apparent that some changes need to be made to this question.

A number of references have been made to surprise / accidental finds:

"I tend to come across objects..." AA (11.6a)

"I never go out of my way to collect the materials" AA (11.6b)



“and occasionally a surprise find in the lane way” AB (11.6a)

Another point of interest is raised (by FL) referring to the idea that the collected rejectamenta may be driven by a particular theme:

“sometimes I search following a theme...” FL (11.6a)

As this statement does not relate to the location of rejectamenta it does not fit with this question and the rest of the categories. However, it is an interesting point. Rather than adding an additional question covering this aspect it could be included in the (proposed) follow-up interviews.

A further point is made (by LK) referring to donations by friends:

“... friends for years know me for a pack rat and send me things...” LK (11.6a.)

This is interesting as it points out that rejectamenta is not just ‘found’ by the creator - it can be ‘discovered’ by others and passed on.

Finally, the issue of second-hand purchase is raised (by DB and LK):

“I purchase most of it [rejectamenta] at garage sales or antique stores” DB (11.6a)

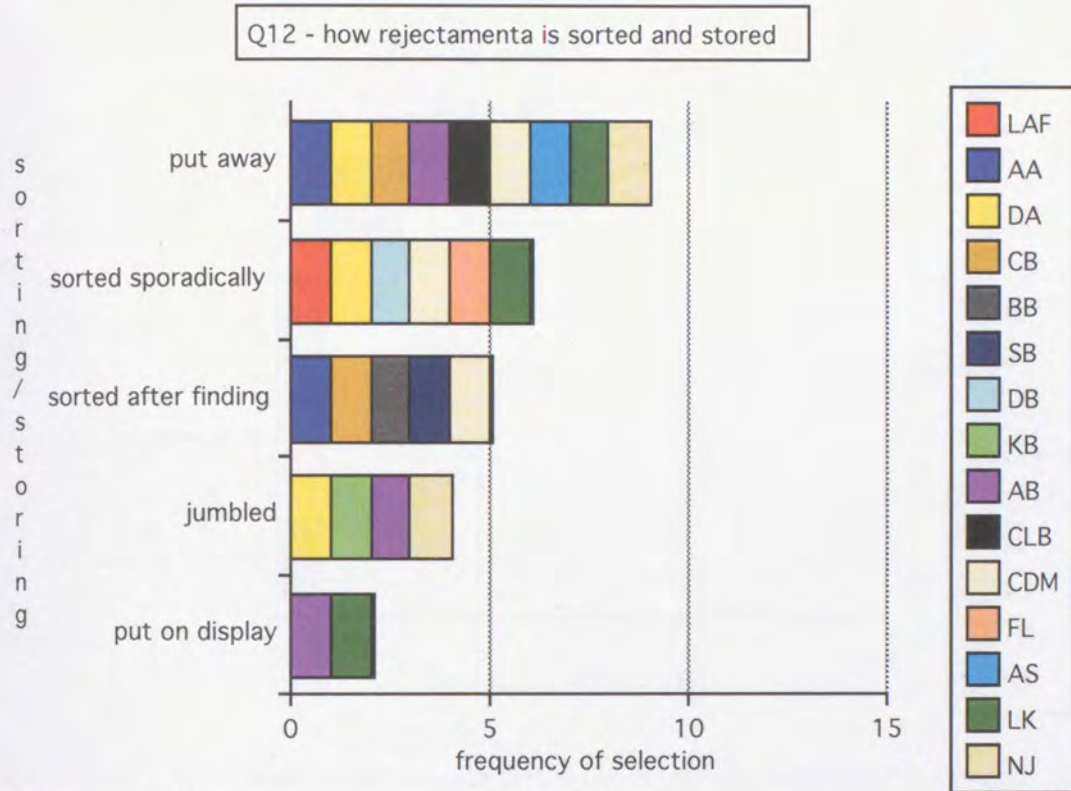
“friends... come get me to go junking for straw into gold junk.” LK (11.6b)

It is proposed that the topic of the second-hand purchase of rejectamenta is added to the questionnaire as an additional question. This is a valid (but maybe debatable) aspect of rejectamenta. Items of rejectamenta may have been discarded but instead of becoming ‘free trash’ become items for second-hand resale. This aspect may become an important part of the PhD research. It might be appropriate to look at the following areas as a focus for follow-up interviews:

- a comparison between the use of ‘free’ and ‘purchased’ rejectamenta
- identification of any similarities or differences between ‘free’ and ‘purchased’ rejectamenta
- identification of separate ‘audit’ trails for ‘free’ and ‘purchased’ rejectamenta.

**Question 12 How are your found items sorted / stored?**

*sorted after finding / sorted sporadically / all jumbled together / put away until needed / put on display until needed?*

**Question 12 results**

**Missing data: None**

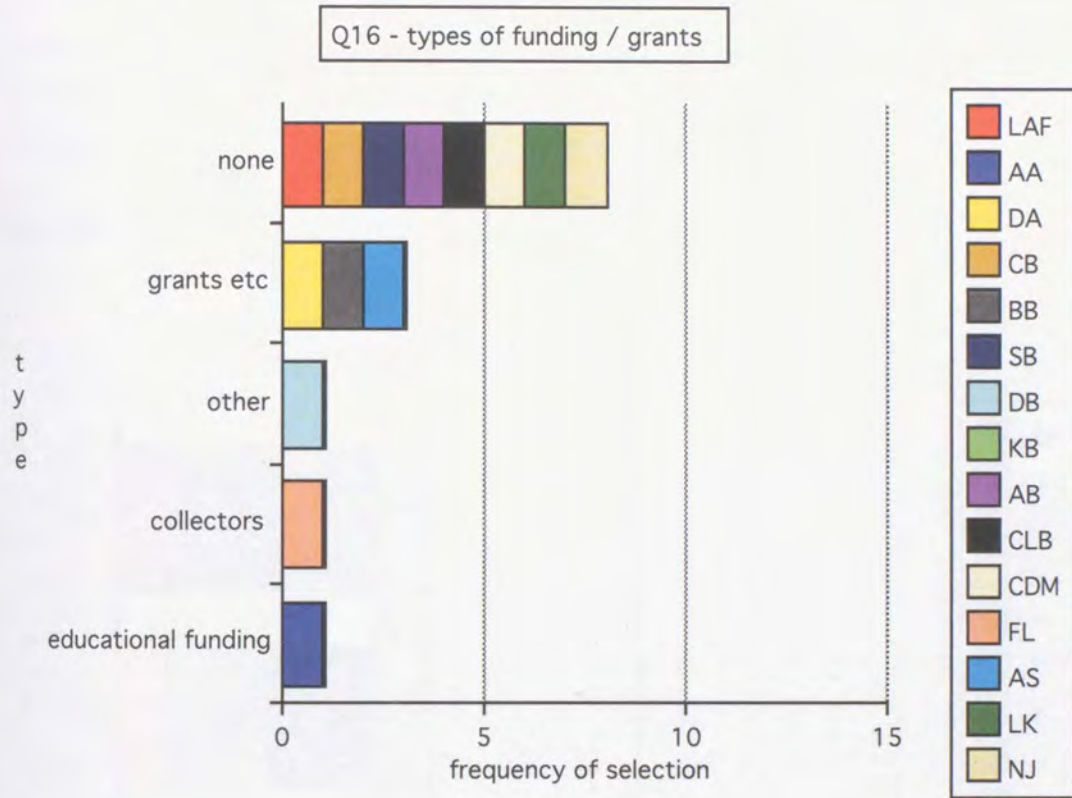
Multiple answers could be given for this 'closed' question .

Ten out of the 15 selected only one category as a response to this question. However, as the remaining third selected more than one category the question should be kept as a multiple response one.

The most popular category was 'put away until needed' with 9 out of 15 choosing this option. Six out of 15 'sorted sporadically', 5 out of 15 'sorted after finding', 4 out of 15 keep their finds 'all jumbled together' and 2 out of 15 'put [their rejectamenta] on display until needed'. It is interesting to note that a large number of the pilot group (10) do carry out some form of sorting of their finds.

### Question 16 Please identify any funding / grants that you receive

#### Question 16 results



This is another 'open' question but the data that has been collected has helped to show that it could more easily operate as a 'closed' question.

#### Missing data:

One set - KB 16

As this is an open question there are no existing category titles for this question.

From the data the following types of funding have emerged:

none / grants, bursaries, fellowships, awards / educational funding / collectors / other.

The 'other' comment (DB 16a) refers to workshops which aren't really within the remit of the question. Additionally the 'collectors' response is not really relevant to the funding question as it is more to do with who purchases the work. The category 'educational funding' will be developed into a category referring to funding for community/ educational projects using rejectamenta.

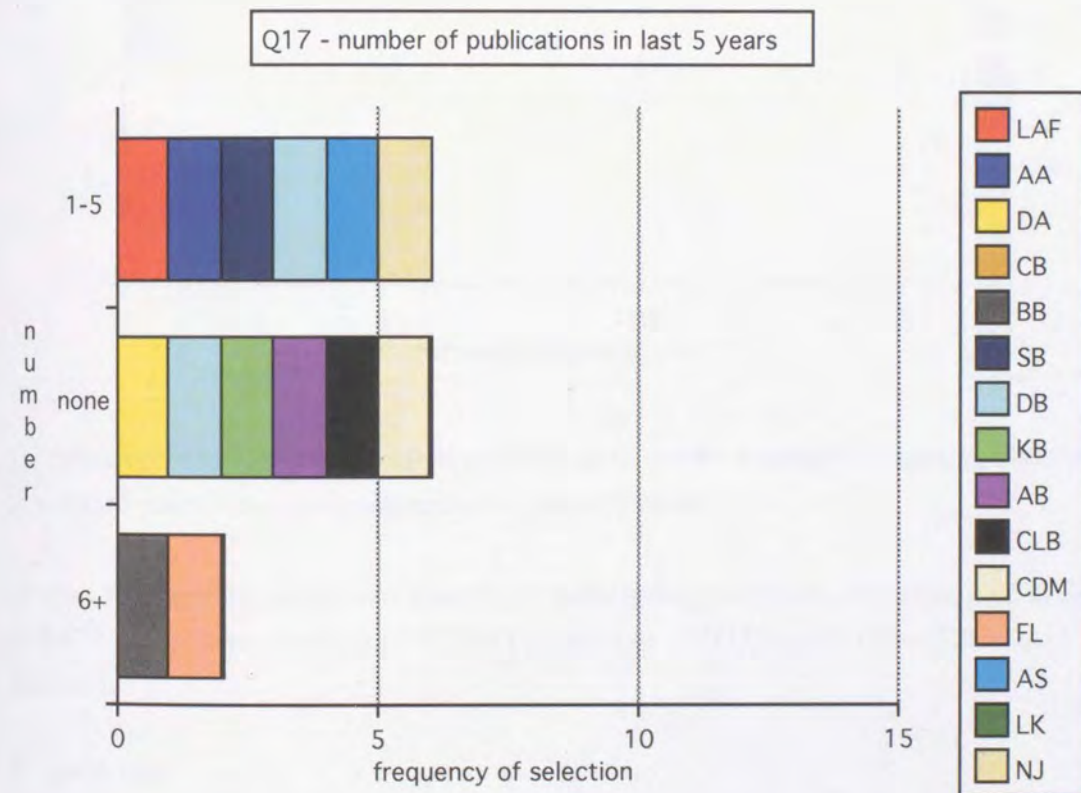


**Question 17 Please identify how your work is placed in the public domain.**

*Publications / digital publications / exhibitions / reviews / other / not in the public domain - own fulfillment*

Multiple 'closed' questions each with a single answer. Also includes a comments section after the 'other' category. This is a very complex question with multiple parts. The results show that changes need to be made to simplify this question.

**Question 17 results: Publications**



The full category titles for this question are: no publications in the last 5 years / 1-5 publications in the last 5 years / 6+ publications in the last 5 years

Details of publications have been given by 8 participants (LAF 17.4a / AA 17.4a / FL 17.4a / BB 17.4a / SB 17.4a / NJ 17.4a / CB 17.4a / AS17.4a ).

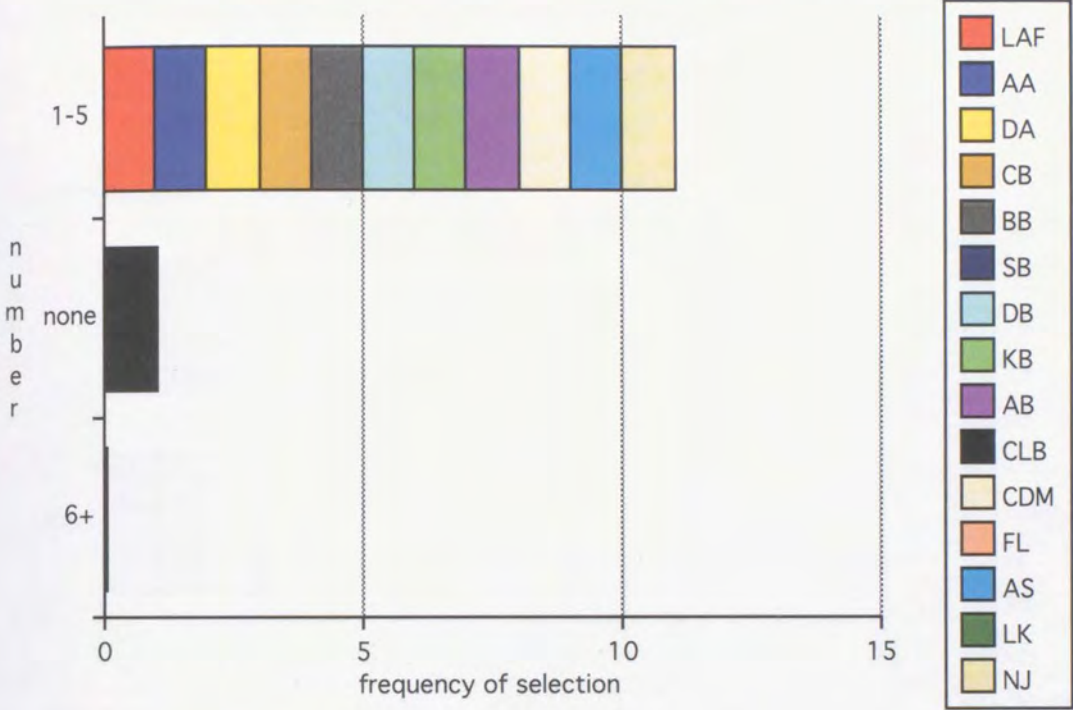
**Missing data:**

One set LK



Question 17 results: Digital publications

Q17 - number of digital publications in last 5 years



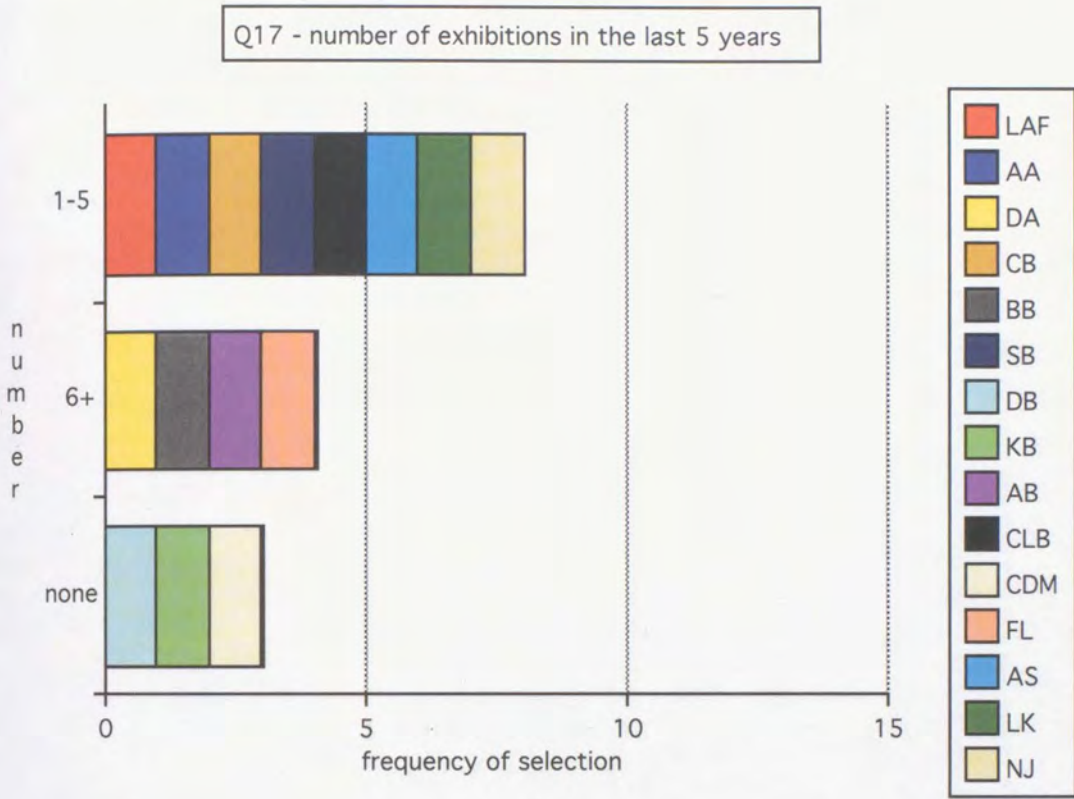
The full category options are: no digital publications in the last 5 years / 1-5 digital publications in the last 5 years / 6+ digital publications in the last 5 years

Details of digital publications were given by 12 participants (LAF 17.8a / DA 17.8a / AA 17.8a / AB 17.8a / DB 17.8a / FL 17.8a / BB 17.8a / CDM 17.8a / NJ 17.8a / CB 17.8a / KB 17.8a / AS17.8a ).

Missing data:

three sets - FL, SB and LK

Question 17 results: Exhibitions



The full category options are: no exhibitions in the last 5 years / 1-5 exhibitions in the last 5 years / 6+ exhibitions in the last 5 years.

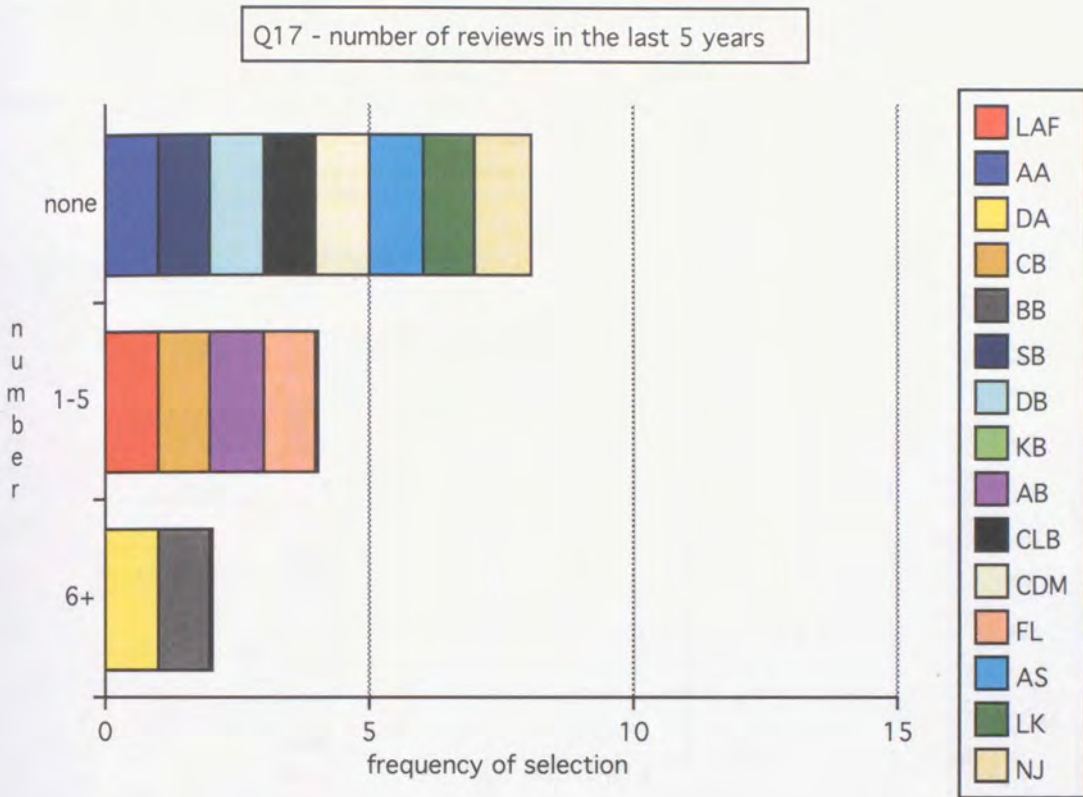
Details of exhibitions were given by 10 participants (LAF 17.12a / DA 17.8a / AA 17.12a / AB 17.12a / FL 17.12a / LK 17.12A&b / BB 17.12a / SB 17.12a / NJ 17.12a / AS 17.12a ).

**Missing data:**

one set partially missing - DA

(comments made answering the question but forgot to select the right category).

### Question 17 results: Reviews



The full category options are: no reviews in the last 5 years / 1-5 reviews in the last 5 years / 6+ reviews in the last 5 years.

Details of reviews were given by 6 participants (LAF 17.16a / DA 17.16a / AA 17.16a / AB 17.16a / FL 17.16a / BB 17.16a ).

#### Missing data:

one set partially missing - DA (comments made answering the question but forgot to select the right category).

One set totally missing - KB

#### Question 17 results: Other

Eight out of 15 participants added comments to this section. This high number and the data that it contains indicates that some changes are necessary to the structure of Question 17. The following are areas that have emerged from this data:

Round robins (exchange projects) - LAF 17.17

Youth projects - AA 17.17a & FL 17.17b

Fund raising - LK 17.17a

Open studio - CDM 17.17a

Residencies - AS 17.17a

Workshops - FL 17.17a

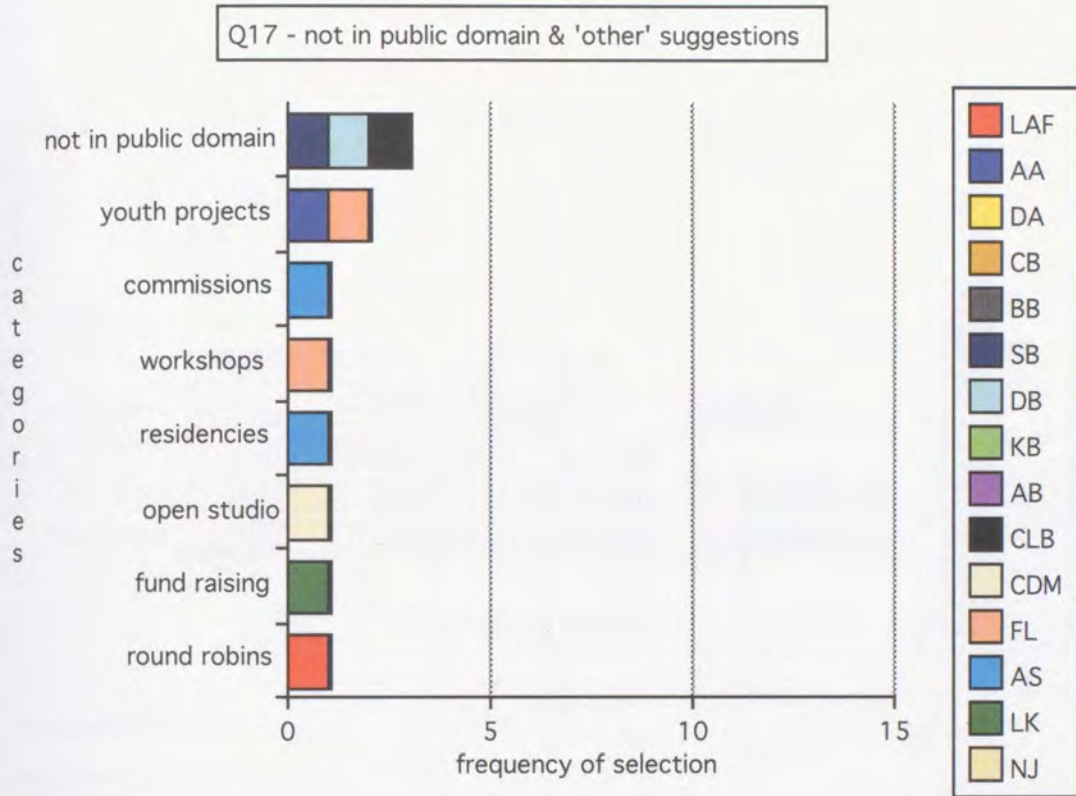
Commissions - AS 17.17b



### Question 17 results: Not in the public domain

3 out of 15 (DB, SB and CLB)

At present there is no space for comments with this answer. This will be added with the proposed changes below.



### Questions 18 and 19

The numbering on the pilot questionnaire seems to have gone haywire at this point as the numbering omits 18 and 19 and goes straight to 20. This is as Question 17 was amalgamated from a number of questions in to one big question. This error needs to be addressed in the final questionnaire.

### Question 20

Participation in further research -  
please select one of the following

- I am happy to participate in further research
- I do not wish to participate in further research

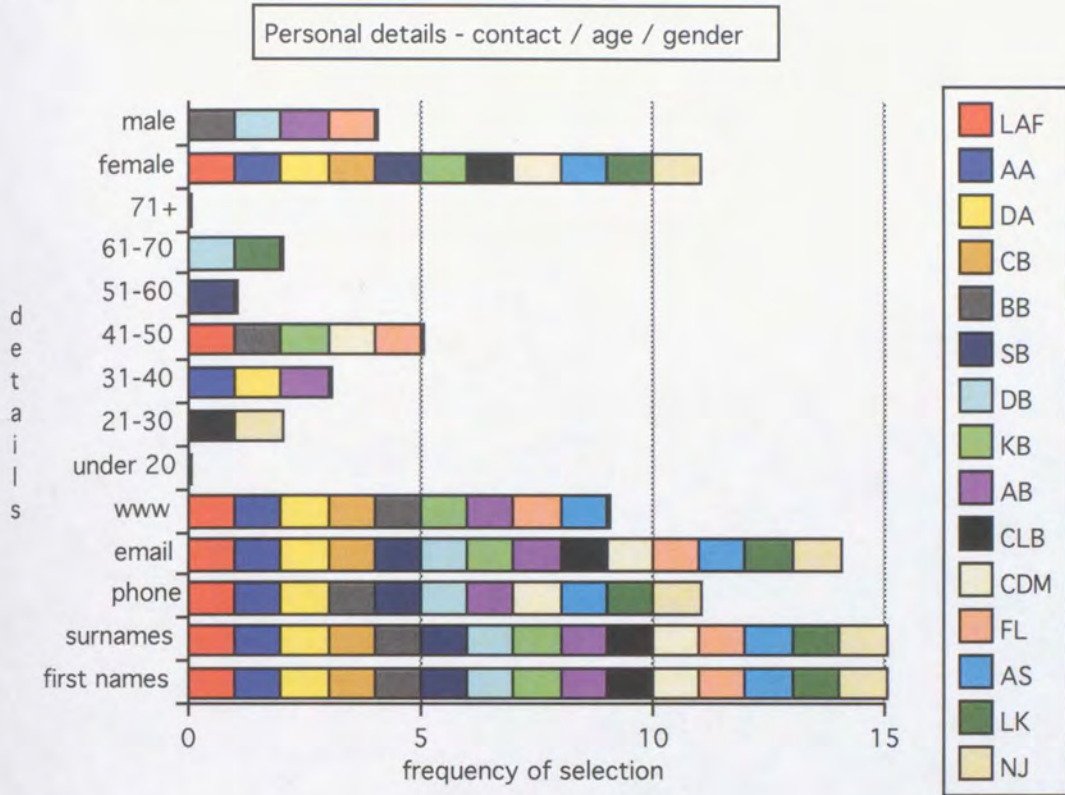
A single answer could be given for this 'closed' question .

All 15 participants selected 'I am happy to participate in further research.'

Missing data: None



## Your contact and personal details



### Contact information

First names - no missing data

Surnames - no missing data

Address - no missing data

Phone numbers - 11 out of 15 gave this information

Email address - 14 out of 15 gave this information

Personal website address - 9 out of 15 have one

Despite some missing data at least one type of personal contact detail is available for all the participants.

### Age information

under 20: 0 out of 15

21 - 30: 2 out of 15

31 - 40: 3 out of 15

41 - 50: 5 out of 15

51 - 60: 1 out of 15)

61 - 70: 2 out of 15

71+: 0 out of 15

Missing data: Two sets - AS and DB

### *Gender*

Female: 9 out of 15 - including missing data 11 out of 15 (AS & DB)

Male: 4 out of 15

*Missing data: two sets - AS and DB again*

From the names of the missing data participants it is evident that they are female. This may not always be so clear. In this instance the individual could be contacted to clarify the information.

### *Missing data*

The personal nature of some of these questions explains the missing data.

## Appendix 3.3 Changes from pilot

### Summary of recommended changes resulting from pilot group data analysis

#### *Question 1 changes*

Changes from 'lecturer' category to 'educator'.

Additional category for Question 1: Sculptor

#### *Question 2 changes*

Change from 'handmade books' category to 'artists' books'

Additional category for Question 2: textiles

#### *Question 3 changes*

None needed.

#### *Question 4 changes*

None needed.

#### *Question 5 changes*

Change from 'studio at home' to 'a space at home'

Change from 'an external studio' to 'an external space'

#### *Question 6 changes*

Change from '8 hours & under:' to '0 - 8 hours:'

#### *Question 7 changes*

None needed.

#### *Question 8 changes*

Removal of 'less than monthly'

#### *Question 9 changes*

Question 9 will now read as:

Do you predominantly:

- seek out rejectamenta at external locations (eg the street/skips/junk shops)?
- or
- use self-generated rejectamenta (eg junk mail/household or studio waste)?

### *Question 10 changes*

None needed as there is no missing data or confusion.

### *Question 11 changes*

#### *Delete*

I usually look in the same location for rejectamenta  
and

I usually follow the same route when looking for rejectamenta

#### *Change to*

I usually visit the same single location or follow the same single route when looking for rejectamenta

#### *Additional categories:*

- I rely on surprise/accidental finds of rejectamenta
- Other people donate rejectamenta to me
- Optional comments

#### *Structural change*

Change to a multiple selection question as there are now more choices to select from.

### *Additional question - this will become Question 12*

The new Question 12 will be:

Which of the following statements best describes the type of rejectamenta you use?

- I use 'free' rejectamenta (found in the trash, on the street, in skips etc)

or

- I purchase second-hand rejectamenta (from garage sales, junk shops etc)

It will be a single choice 'closed' question with the following options:

- I always use 'free' rejectamenta
- I predominantly use 'free' rejectamenta
- I use an equal mix of 'free' and purchased rejectamenta
- I predominantly use purchased rejectamenta
- I always use purchased rejectamenta
- Optional comments

### *Question 12 changes*

Question number needs to be changed to 13.

#### *Additional category:*

- Optional comments



*Question 13 changes*

Question number needs to be changed to 14.

*Question 14 changes*

Question number needs to be changed to 15.

*Question 15 changes*

Question number needs to be changed to 16.

*Question 16 changes*

Question number needs to be changed to 17.

Change from an 'Open' to a 'closed' question.

Question 16 will now read:

Please identify any public funding that you receive

The categories will be:

- none
- I receive funding from grants / bursaries / scholarships / awards etc for my own work using rejectamenta.
- I receive funding from grants / bursaries / scholarships / awards etc for community / educational work (using rejectamenta)
- Other
- Optional comments

*Question 17 changes*

Question number needs to be changed to 18.

Rewriting of Question 17 title – proposed new title:

Please identify how your work is placed in the public domain.

Publications / other aspects / not in the public domain - own fulfillment

Question 17 - *new categories* to replace all previous categories:

- Books / digital publications / web sites / exhibitions / reviews
- none in the last 5 years
- 1-5 in the last 5 years
- 6+ in the last 5 years
- Please give specific details.
- Other areas of public domain  
eg: Youth or community projects, fund raising, open studio, residencies, exchange projects

(round robins) etc.

Please give specific details

- My work is not in the public domain - I create it for my own fulfillment.

Please give specific details

### *Question 20 changes*

Question number needs to be changed to 19.

### *Personal details changes*

The category 'under 20' needs to be altered to '20 and under'.

Personal details section needs to become Question 20.

### *Question 21 changes*

None - number stays the same.

## Appendix 3.4 Pilot open questions' data

### Question 13 Please describe what goes through your mind at the moment of locating a suitable piece of rejectamenta.

As this is an 'open' question the analysis of the data is in the form of coding categories and key statements. A number of coding categories have been created, based on the results from the pilot group. All the coding categories in Question 13 also run across Questions 14 and 15. Questions 14 and 15 also have some additional coding categories.

#### *Selection of coding categories for Question 13*

Three coding categories were created for the data collected from Question 13. These three stemmed from a careful analysis of all the comments made (for Question 13) by the respondents in the pilot study. By their nature coding categories are subjective but the ones created for Questions 13 / 14 / 15 are deemed to be the most representative of the data set. They can be applied to all the respondents' data. Comments have only been included in a coding category that they clearly belong to. It is possible that some comments can appear in more than one category. A diagrammatic version of selected key quotes is included in the main text.

The three coding categories and selection definitions are:

**CC1** The 'wow factor'

Comments can cover feelings of excitement about or interest in the item of rejectamenta.

**CC2** Physical - 'gut reaction' and the physical qualities of rejectamenta

Comments can cover an instinctive, often inexplicable, response to the item of rejectamenta and a range of physical qualities - such as colour, texture, patina and shape.

**CC3** Links - associations with value, history, narrative and / or context linked to the item of rejectamenta'

*Missing data: None*

*Inaccurate data: One set - AS 13*

#### *Coding category 1 the 'wow factor'*

Eight out of 15 participants wrote comments that can be fitted to this category. They refer to feelings of excitement about and interest in the item of rejectamenta. The following is a selection of relevant respondents' quotes.

LAF (13a). exclaims "Ah ha! I can use *THIS* for that project . . ." She also uses capitals to place emphasis on the word "*THIS*". So, two aspects of her quote show her excitement about the item of rejectamenta.

Both BB and KB use the word 'wow' in their comments "WOW! *This would look great as a.....!!!!*" (BB 13a) and "Wow! *This piece is great. I don't know what I will do with it, but I'm sure I'll find something...*" (KB 13a). The first, BB, has an instant idea about how he will use the item of rejectamenta and also uses capitals to emphasise the word. The second, KB, has less of an idea about her future use of the found object but shares BB's excitement at finding the object.

The last two comments express an interest in the item of rejectamenta and share KB's feelings about not knowing how they will use the items of rejectamenta. "[I] *don't know how i can use you but your coming home with me anyway!*" (NJ 13a ); and "Hmmm. *I think I could use that... on something...*" (CLB 13a)

### *Coding category 2 Physical - 'gut reaction' and the physical qualities of rejectamenta*

This category has been applied to seven comments by five participants. The following is a selection of relevant respondents' quotes.

LK (13a) describes the finding of suitable rejectamenta as a "*... love at first sight experience.*" She has an extremely vivid response to her selected pieces of rejectamenta which is explained by the following: "*If I like it when I first see it I can nearly taste or smell some taste I like.*" (LK 13b). LK's personal 'gut reaction' to her found objects demonstrates itself as a strong physical manifestation. It involves two other senses (smell and taste), along with sight. It will be interesting to see whether any future participants share this very physical type of response to pieces of rejectamenta.

Two further comments refer to the 'feeling' that the piece of rejectamenta is right. DA (13b) specifically refers to feelings that the item of rejectamenta triggers within her and how it guides her in its use "*i have the feeling that the thing i am looking at may be used for something, but i don't know what yet. it is a certian kind of feeling inside of me...that the object has life, fantasy, and wants to be used to create something new. i wait for it to speak to me. and let me know how i should use it.*" The idea that the 'finder' can have a feeling that a particular item may be suited for a specific purpose is also suggested by SB (13a) "*there is usually a feeling that the object is right for what I am doing.*"

The next comment explores how the piece of rejectamenta can influence the 'finder' through the way it inspires its use. This is explained by CDM (13a) "*It usually inspires me to create a project around the found rejectamenta.*" Finally DA (13a) refers to her attraction to the appearance of the item of rejectamenta - "*i love the look of old or found things.*" She actually prefers her 'finds' to reflect their age and condition. This theme is explored further in the responses to this coding category in Questions 14 and 15.



**Coding category 3** *Links – associations with value, history, narrative and / or context linked to the item of rejectamenta'*

Three comments by two respondents fit into this category.

A comment by AA (13a) indicates that the items of rejectamenta can evoke a range of questions within the 'finder's' mind - *"I wonder where the object came from? who did it belong to? How did it end up where I found it? I create a story around the object that i have found."* She also uses objects that connect to each other in some way - *"Usually I use objects that I feel relate to each other"* AA (13b). This is also explored by FL (13a) who is particularly keen to explore links and meaning with the pieces of rejectamenta - *"it is about finding connections, new connection between the image & a new meaning"*

**Question 14** **Please explain how you decide to select rejectamenta.**

As this is an 'open' question the data is in the form of coding categories and key statements. The coding categories are identified below with some key quotes. A diagrammatic version of selected key quotes is included in the main text.

**Selection of coding categories for Question 14**

To create some consistency and to reveal points of comparison the three coding categories which were applied to the data collected from Question 13 have also been applied to Question 14. To recap these are:

- CC1 The 'wow factor'
- CC2 Physical
- CC3 Links

An extra two coding categories have also been added. These cater for the additional comments that have been made, in response to Question 14, that do not fit within the first six coding categories. These two coding categories are:

**CC4 'Accessibility'**

This category has two aspects to the theme of accessibility:

firstly, the ease of finding the rejectamenta; and, secondly, the accessibility of the artwork for the viewer.

**CC5 'Specific / appropriate find'**

This covers the searching for specific pieces/types of rejectamenta when working on a project.

*Missing data: None*

*Invalid data: One set - AS 14*

This is the same respondent as in Question 13.

### *Coding category 1 the 'wow factor' (as in Questions 13 and 15)*

Four out of 15 participants have made comments that can be fitted to this category. The key quotes are by:

SB (14a) where she refers to the collection of items of rejectamenta that she likes "*i gather what pleases me*" and NJ (14a) who expresses a feeling of excitement when selecting an item of rejectamenta - "*if i find it exciting ... i'll kep it. as simple as that.*"

### *Coding category 2 Physical - 'gut reaction' and the physical qualities of rejectamenta (as in Questions 13 and 15)*

There are fourteen comments by ten responses relevant to this category. The following area selection of key quotes.

KB (14a) refers to her selection process as being based "*Mostly [on] instinct...*" and LK (14a) also describes the selection process as being instinctive and intuitive - "*[it is] not a decision...it is a reaction*". The rejectamenta's influence and the part it plays in decision making is emphasized by DA (13b) who identifies that the piece of rejectamenta communicates with her "*i wait for it to speak to me. and let me know how i should use it.*" (DA (13b) is included here as the respondent refers to this comment in Question 14) and CDM (14a) who states "*I think that it selects me.*"

The physical surface of the rejectamenta is mentioned by: DA (13a) who states "*i love the look of old or found things.*"; CLB (14a) who selects "*By cleanliness and clarity, condition and colour.*" And BB (14a) whose rejectamenta "*... must conform to my methods of fabrication. ie: must be solid, good material, have a unique patina or image as well*"

### *Coding category 3 Links – associations with value, history, narrative and / or context linked to the item of rejectamenta'*

Six respondents with a total of ten comments fall into this category.

Two of the respondents refer to 'meaning' in relation to the selection of the rejectamenta.

LAF (14b) selects rejectamenta "*...if it holds meaning for me or who I am creating someting for...*" and DA (14c) identifies her selection process as being "*when i feel drawn to an object, when it feels as if it carries meaning either in its form or function, history or current value, i select it. take it home and wait with it, until the time is right. it's a quite esoteric process.*" Her comment also covers the 'history' and 'value' aspects to this category. This is also referred to by AA (14a) who selects an item "*Because of it's history...*" The age of the rejectamenta is also relevant to FL (14c) who looks for a "*...series of old images...*" and finally AA (14b) links the narrative evoked by the object with other items - "*I like the idea of the story as I can link it to other objects materials that I use.*"

### *Coding category 4 'Accessibility'*

There is one respondent who has made two relevant comments for this category.

AB uses everyday pieces of rejectamenta to enable the viewer to access the art work. He identifies two parts to this. The first is his use of “*Objects that add an element of recognition to my work.*” (AB 14b) This could either be interpreted that he often uses similar objects in his work so it can be recognised as his or, that the viewer can recognise the found object in the work. Secondly he uses the rejectamenta to engage the viewer. It is “*something that allows people a point of access to what might seem an inaccessible piece.*” (AB 14c)

#### **Coding category 5 ‘Specific / appropriate find’**

There is one respondent and comment for this category.

DA 14a states “*...i often go out looking for things in specific. things that i imagine in my mind and then find. but often i find something either approximate to that vision, or better.*” It is interesting to note that specific rejectamenta can be found intentionally and that it is not just a random activity.

#### **Question 15 Please explain how you decide to reject rejectamenta.**

As this is another open question the data is in the form of coding categories and key statements. A diagrammatic version of the key quotes is included in the main text.

#### **Selection of coding categories for Question 15**

As has been mentioned in the previous question (14) some coding categories are the same across Questions 13, 14 and 15. Coding category 1 The ‘wow factor’ is not relevant to Question 15 but there are two shared coding categories:

CC2 Physical

CC3 Links

An extra two coding categories have also been added. They have been included as the responses made by the pilot group have identified two different types of rejection (of rejectamenta).

These are:

CC6 ‘Rejection of rejectamenta at selection’ stage’ (10 relevant responses)

This may be for a variety of reasons but they are mostly physical responses to the appearance of the rejectamenta. All of these comments also appear in earlier coding categories.

CC7 ‘Rejection of rejectamenta after initial selection’ (six relevant responses)

This covers rejectamenta that is no longer wanted. It applies to items that have previously been selected and now are to be re-rejected. It can apply to objects that have been kept for too long. It may be that the collector is having a ‘spring clean’ and needs more space or that a specific project has ended.

*Missing data: None*

*Inaccurate data: One set - AA 15.*

The answer by this respondent is confused.

**Coding category 2** *Physical - 'gut reaction' and the physical qualities of rejectamenta (as in Questions 13 and 14)*

There are ten responses and comments relevant to this category

The first two comments emphasise an instinctive response to the rejection of rejectamenta. The second response (by LK) explains clearly the differences she feels that there are between an “*intellectual process*” and a ‘gut reaction’. KB (15a) states that she uses “... *the same criteria for rejecting as selecting... A lot of 'first impression'*”. LK (15a) comments that “...*I do not reject a selection. Rejection is a intellectual process and my selections are chosen at a visceral level more on a subconscious or primitive level more in some aminalistic instinctive like action.*”

DA has a very personal reponse to the rejectamenta. She has strong feelings which she describes as being “*spiritual*”. She also identifies a different interpretation of the word ‘clean’ - linking it to energy rather than the surface of the item. “*It [the piece of rejectamenta] has to feel comfortable in my hand. if it gives me tingles in a bad way i put it down and walk away. my rejectamenta needs to be “clean” meaning ready to be used again in an energetic way. it can't make me feel icky... it's a very spiritual process i suppose.*” DA (15b).

A more literal interpretation of dirt is referred to by: BB who rejects rejectamenta “*if it has no 'personality' or patina.*” BB (15a); SB who chooses to reject “*true garbage that is really dirty...*” SB (15a) and DB who rejects an item if it is “*Too musty or stained or smells. Too new looking.*” DB (15a)

**Coding category 3** *Links – associations with value, history, narrative and / or context linked to the item of rejectamenta'*

Two respondents and comments for this category.

The key quote selected here is by DA who refers to a negative aspect associated with the history of the item. She states “*I'm psychically sensitive. if something feels dirty*” or too laden with history that is uncomfortable to me (something i find often at garage sales) i don't select it.” DA (15a).

Note that coding categories 4 and 5 are only applicable to Question 14.

**Coding category 6** *'Rejection of rejectamenta at selection stage'*

This category consists of ten relevant respondents and comments. All these statements have also appeared in other coding categories. They are brought together here as they all refer to rejecting rejectamenta at an early stage - prior to keeping and storing.

Two quotes that have not been the prime focus of previous categories are included here. Firstly FL who rejects “*slick images from slick magazines - fashion & trendy images ...*” FL (15a) and secondly LK who does “*...not reject a selection.*” LK (15a).



### *Coding category 7 Rejection of rejectamenta after initial selection'*

There are six relevant comments by five respondents. The majority of these quotes do not appear in other categories.

There are a number of areas within coding category 7. The first covers the 'finder' changing their mind about keeping an item of rejectamenta they have previously selected. LK refers to a very personal approach to rejection. She states "*...my love affair with some things will have changed, cooled or has grown apart so I toss or send to some other pack rat friend or sometimes I may honor the bit with burial or burning.*" LK (14b – included here as more appropriate to question 15) So, her rejected rejectamenta is either passed on and used again or disposed of in style! Her use of the phrase "*love affair*" indicates a strong affinity to the objects she initially selects. And, over time, just like a love affair, her feelings towards the object can alter.

The second aspect to rejection, after an initial selection, is length of storage time. Once the item in question has been kept for too long and it is not used it is rejected. LAF (15a) explains that she rejects an item "*If it hangs around and I don't use it*". Following on from the length of storage time is storage space. The 'finder' may feel the need for a 'spring clean' so that new items of rejectamenta can replace the old. AS rejects items when she is "*...running out of storage space.*" AS (15b).

Finally, items may be rejected when they are used with others. CDM comments "*When I pull out specific types of things or pictures ... some things just don't look good or work.*" CDM (15a).

## Appendix 4.1

## Questionnaire format on website

rejectamenta
PhD / MA / Home



stage 1  
rejectamenta



stage 2  
close-ups



stage 3  
sketchbooks



stage 4  
prints



stage 5  
bookmaking



stage 6  
exhibitions



stage 7  
badgemaking

### PhD Questionnaire - Rejectamenta

Rejectamenta - "Things thrown away" - Webster's 1828 Dictionary

Rejectamenta can be any natural or manufactured item so long as it has been discarded. Leaves destined for the trash, old toothbrushes thrown away at home or a bus ticket found on the street.

I am undertaking a PhD in Design at Kingston University, UK. I am also a lecturer in Graphic Design and Printmaking at University College Northampton, UK. The aim of my research is to investigate how creative practitioners (like yourself) collect, select, collate, store and use rejectamenta.

**Each completed questionnaire will contribute significantly to my PhD research.**

**The questionnaire has been piloted and will take around 15 minutes to complete.**

All responses to this questionnaire are for research purposes only. By completing this questionnaire you are consenting to the use of your data for this purpose. You will remain anonymous and no identifying personal details will be used in any published findings.

When answering the following questions please feel free to add any extra information that you think may be of interest to my research. There is additional space at the end of the questionnaire for you to

[Info about Rejectamenta](#)

[About PhD](#)

[PhD questionnaire](#)

[C.V.](#)

[Your Comments](#)

[Email Me](#)

**General information about you and your use of rejectamenta**

1 Are you (please select all that apply)

- an artist  a designer  a crafts person  a sculptor  
 an 'outsider' artist  an educator  a student  
 other (please state)

2 Which of the following do you create?

- collage  assemblage  sculpture  
 prints  artists' books  mail art  
 crafts  textiles  
 other (please state)

3 How often do you use rejectamenta in your creative work?

<please select>

4 What type of rejectamenta do you predominantly use?

natural (eg leaves) or manufactured (eg plastic or paper ephemera)

<please select>

5 Do you work from

- An external space?  A space at home?  
 Other (please describe)

6 How much time, in a typical week, do you generally spend finding and using rejectamenta?

<please select>

7 What proportion of your income is generated by your creative practice?

<please select>

If Other

**Collection and collation of rejectamenta**

8 How often do you collect rejectamenta?

<please select>

**9 Do you predominantly**

seek out rejectamenta at external locations (eg the street / skips or dumpsters / junk shops) ?

or

use self-generated / internal rejectamenta (eg junk mail / household or studio waste) ?

external and internal equally

**10 Which of the following statements describe you?**

I have a store of previously collected rejectamenta

or

I specifically seek rejectamenta as and when they are needed

<please select>

**11 Which of the following statements describes your finding of rejectamenta? (Please select all that apply)**

- I usually visit the same location or follow the same route when looking for rejectamenta
- I usually look randomly for rejectamenta
- I use a variety of regular locations and routes when looking for rejectamenta
- I rely on surprise / accidental finds of rejectamenta
- Other people donate rejectamenta to me
- other (please describe)

If Other

Optional Comments



**12 Which of the following statements best describes the type of rejectamenta you use ?**

I use 'free' rejectamenta (found in the trash, on the street, in skips/dumpsters etc)

or

I purchase second-hand rejectamenta (from garage sales, junk shops etc)

I use an equal mix of 'free' and purchased rejectamenta

Optional Comments

**13 Are your found items**

- sorted after finding?
- sorted sporadically?
- all jumbled together?
- put away until needed?
- put on display until needed?

Optional Comments

**14 Please describe what goes through your mind at the moment of locating a suitable piece of rejectamenta**

**15 Please explain how you decide to select rejectamenta**

**16 Please explain how you decide to reject rejectamenta****External input and outcomes****17 Please identify any public funding that you receive for work using rejectamenta**

(Public funding includes grants, bursaries, scholarships, awards etc.)

Public funding received

If Other

**18 Please identify how your work is placed in the public domain?**

Please select all relevant options and provide details

**Publications**

Books / digital publications / web sites / exhibitions / reviews

Please give specific details

**Other areas of the public domain**

Youth or community projects, fund raising, open studio, residencies, exchange projects (round robins) etc.

Please give specific details

**My work is not in the public domain**

**18 Please identify how your work is placed in the public domain?**

Please select all relevant options and provide details

**Publications**

Books / digital publications / web sites / exhibitions / reviews

<please select> +

Please give specific details

**Other areas of the public domain**

Youth or community projects, fund raising, open studio, residencies, exchange projects (round robins) etc.

Please give specific details

**My work is not in the public domain**

I create my work for my own fulfillment and it is not in the public domain.

Please give specific details

**Participation in further research**

19 Please select one of the following

I am happy to participate in further research +

**20 Your contact and personal details**

Your first name | Your surname

 |



**19 Please select one of the following** I am happy to participate in further research**20 Your contact and personal details**

Your first name | Your surname

 | 

Your address

Your phone number | Your e-mail

 | 

Your web address

Your age  Your gender **Your own comments**

21 Please add any additional comments here including details of anyone you know who may be interested in participating with this research

Thank you very much for your participation. All participants will be kept informed of my findings.









## Appendix 4.3 Coded text – all respondents

### Question 14 What goes through your mind at the moment of locating a suitable piece of rejectamenta?

- 19 TL **{Wow}**“From my youth, the image of someone with a burst of creativity, understanding or brilliant discovery, is illustrated by a lightbulb atop the head, several exclamation marks and one word. Eureka. That pretty much covers it!!”  
**{/Wow}**
- 20 JM **{Physical}**how objects of the quotidian can be so alluring.**{/Physical}**
- 21 DL **{Wow}**“sheer joy! like a kid in a candy shop,all over!”**{/Wow}**
- 22 RR **{InspiresWork}**“I save it and know there will be a project I can use it for- either something I am currently working on or something in the future. Sometimes that found ephemera inspires a completely new project or piece of collage.”  
**{/InspiresWork}**
- 23 SD **{Wow}**Great feelings of joy**{/Wow}** - **{Physical}**I love beauty and see it in all sorts of stuff.**{/Physical}**
- 24 GD **{Wow}**A feeling of low-level excitement**{/Wow}**
- 25 CP **{InspiresWork}** “‘I could use this for...’ is mostly what goes through my mind,  
**{/InspiresWork}** along with **{Physical}**’Would this be safe <healthwise> to use?”  
**{/Physical}**
- 26 MS **{potential}**Sometimes, I know its something I can need and use**{/potential}**, but sometimes, my husband will bring me something, or something will come in the mail, I had not really considered, and I am able to use it effectively. **{InspiresWork}**  
I love this sort of dialog, which makes me open to new ideas and objects.  
**{/InspiresWork}** “
- 27 JV **{Physical}**it’s like eating a really good piece of chocolate.**{/Physical}**
- 28 PS **{Wow}**Joy**{/Wow}**, **{InspiresWork}** and what can I do with it.” **{/InspiresWork}**
- 29 CM **{InspiresWork}** inspiration **{/InspiresWork}**
- 30 CLS **{NoResponse}****{/NoResponse}**
- 31 NLM **{Wow}**“ooh! this is interesting! hm-m-m-m...”**{/Wow}**
- 32 KG **{Physical}**“**{AppropriateUnique}**Sometimes it is a specific SHAPE or TEXTURE I am looking for to fill a certain space**{/AppropriateUnique}**,**{Physical}**  
**{PosLinks}**while other times, it will have a symbolic meaning. It all depends on the piece I am working on.”**{/PosLinks}**
- 33 AM **{Physical}**“**{AppropriateUnique}**I need a particular colour, pattern or texture in my textile piece.**{/AppropriateUnique}**”**{Physical}**
- 34 SC **{InspiresWork}** **{potential}**THIS WOULD LOOK GREAT IN AN ART PIECE**{/potential}** **{/InspiresWork}**



- 35 LT {Wow}This has to come home with me! {/Wow} {InspiresWork} I{potential} could make something out of this{/potential}. {/InspiresWork}
- 36 DVE {Wow}"Curiosity{/Wow} then {NegLinks}a slight anxiousness {/NegLinks}as {InspiresWork} {potential}I run thru my mind all the uses for it,{/potential} {/InspiresWork} {NegLinks}then guilt wondering if I even need it and question whether I'll even use it. {/NegLinks}"
- 37 JM {Physical}{AppropriateUnique}When I go to a scrap metal yard I usually find exactly what I am looking for{/AppropriateUnique}{/Physical} at {Cost}a fraction of the cost of buying something new{/Cost}
- 38 JW {Physical}"ooh! shiny thing!" lol {AppropriateUnique}Often I don't have a preplanned use but am drawn to the piece because of its specific nature (colour, shape etc.){/AppropriateUnique} {/Physical} {InspiresWork} As a result my creative juices are usually primed when I find a particularly suitable piece." {/InspiresWork}
- 39 CN {Wow}Pure joy!{/Wow} {InspiresWork} {potential}I know when I find 'something' exactly what I want to do with it{/potential}. {/InspiresWork}
- 40 NO {PosLinks}obtain it to add to my collection{/PosLinks}
- 41 GM {InspiresWork} the item dictates what it will be {/InspiresWork}
- 42 DK "{AppropriateUnique}Is it unique enough? (I use old books from the 40s, 50s, 60s) {/AppropriateUnique} {potential}Will I use it?{/potential}{PosLinks}Does the piece (book) have meaning to me?{/PosLinks} {Cost}Is it cheap enough? (usually less than \$5)"{/Cost}
- 43 LC {Wow}Excitement! The hunt has been successful! It is like finding buried treasure!{/Wow}
- 44 DMK {Physical} {InspiresWork} i seek unusual wood forms from the bush which inspire me with what I can see i could reate from them {/InspiresWork} or {AppropriateUnique}i seek specific shapes for a known requirement {/AppropriateUnique}{/Physical}
- 45 RC {Wow}I am like a little kid. I giggle and clap my hands with excitment{/Wow}
- 46 PM {PosLinks}{potential}"That might be useful ( in ten years or so)"{/potential} {/PosLinks}
- 47 KM {InspiresWork} "When I see something that inspires me, it immediately starts the creative mind within me and I become impatient and want to experiment and create something. This then has a snowballing effect that might lead to sketchbook work and very often to nothingness." {/InspiresWork}
- 48 CMG {Wow}That looks cool{/Wow} - {InspiresWork} bet I could use it for something. {/InspiresWork}
- 49 LH {Physical}Do I have a good way to carry it right now? Is it submerged in a dirty puddle of water? Do I have many others just like it already? {potential}Is it interesting enough to bother picking up?{/potential} I am making a lot of aesthetic judgements along with practical ones in deciding whether to pick up an object. Just about everything I collect is put away until later - almost never used the same day or even the same week {/Physical}- so {Wow}{AppropriateUnique}there is no



- special immediacy to the find other than {Wow} being really excited {/Wow} when I find something unique. {/AppropriateUnique} {/Wow}
- 50 AH {Wow}excitement {/Wow}- {/InspiresWork} materials get the creativejuices going {/InspiresWork}
- 51 AR {Wow}Delight of having found a treasure and rescued an object's 'life'./{Wow}
- 52 CS {Wow}JOY./{Wow} {/InspiresWork} Spontaneous idea combustion {/InspiresWork}
- 53 ES {/InspiresWork} I always have the finished product deisgned in my mnd {/InspiresWork} {AppropriateUnique}then make sure found items are fit for purpose{/AppropriateUnique}
- 54 DY {Wow}"A mixture/selection of joy/bliss/relief/{/Wow} {/InspiresWork} inspiration {/InspiresWork} {/NegLinks}concern/doubt/{/NegLinks} {Wow}wonder/incredulity {/Wow} {/NegLinks}/despair/desperation/{/NegLinks} {PosLinks}hope/{/PosLinks} {/InspiresWork} ideas {/InspiresWork} {/NegLinks}/a complete blank/{/NegLinks}etc,etc..."
- 55 GB {Physical}{AppropriateUnique}I know from the color/shape of object/paper if it will work in my Collages{/AppropriateUnique}{/Physical}
- 56 PD {Wow}"Oh, cool this is so cool./{Wow} {Physical}{potential}How can I change the use of this item into art.{/potential} Do I like the color, texture, etc of the found piece. "{/Physical}
- 57 ST {Wow}excited anticipation... {/Wow}{potential}knowing I'll find something good but not yet aware of what that might be{/potential}
- 58 LF {/InspiresWork} I visualize a piece to make. It doesn't always fit {/InspiresWork}
- 59 AP {Wow}"Wow, this is cool{/Wow} and {/InspiresWork} (a) {AppropriateUnique}this will be perfect for the piece I'm working on{/AppropriateUnique} OR (b) I'll have to find something for this {/InspiresWork} {PosLinks}OR (c) I know the perfect person who can use this!"/{PosLinks}
- 60 NB {Wow}"excitement, joy, peace all rolled into one..."{/Wow}
- 61 JMM {Wow}pure elation / satisfaction.. {potential}even if I don't yet know where/how I'll use it{/potential}{/Wow}
- 62 KL {/InspiresWork} "Sometimes when I find something, it will immediately bring to mind an item or items that I already have in my studio. Sometimes an entire work will spring to mind the very moment I see an object. If this is not the case, I usually decide very quickly whether it is something I really want." {/InspiresWork}
- 63 IK {/InspiresWork} I invisage already a finished art work. {/InspiresWork}
- 64 TF {Physical}"{/InspiresWork} Beefore I even see it as suitable, I try to look at it with my artist's eye. {/InspiresWork} For example, I received a bit of junk mail Saturday last that had a safety envelope (the inside is printed with a pattern so people holding the envelope up to the light cannot see what is inside.) I was going to recycle it but then I noticed the pattern. I then decided it was suitable.{/Physical} {Wow}I thought "Wow, this pattern looks like wood grain./{Wow} {/InspiresWork} The small pieces would work well in an artist trading card." {/InspiresWork}



- 65 RW {PosLinks}“I often question whether or not I am supposed to collect the piece/s. If it is meant for me. I will often leave an offering of sage if I am outdoors in the country. {/PosLinks}{Physical}In the city, I will often wonder if it is too dirty to pick up, or whether I can safely acquire it from the street.”{/Physical}
- 66 LFA {Wow}I am delighted{/Wow} and {InspiresWork} usually begin to think about ideas. {/InspiresWork}
- 67 BD {InspiresWork} I might be able to use this! {/InspiresWork}
- 68 KLB {NoResponse}{/NoResponse}
- 69 PST {InspiresWork} Can't wait to get to the studio and implement the idea {/InspiresWork}
- 70 SS {Physical}What a beautiful shape/color! {PosLinks}I wonder if I can present this in a way which will let other people see it and agree. {/PosLinks}{/Physical}
- 71 DP {Wow} “This is awesome{/Wow}, {InspiresWork} how could I use it?” {/InspiresWork}
- 72 RPB {InspiresWork} Either the item I find inspires me to create a new idea or the concept I ave is altered in a better direction that i originally intended {/InspiresWork}
- 73 JCA “{potential} “This has potential{/potential} ({PosLinks}associational values{/PosLinks}, {Physical}patina of usage etc.) and is small enough to fit in the studio.” {/Physical}
- 74 CAN {Wow}“Sometimes I'm thrilled to find something with {potential}art potential {/potential} {/Wow}. {InspiresWork} I'm curious to find out what new art it will lead to. Other times I feel like I found the missing piece to a puzzle, I know exactly where to use the rejectamenta, how it will complete a piece in progress. {/InspiresWork} {Wow}I feel like I've found a secret treasure, {/Wow} {Cost}and it's free !”{/Cost}
- 75 DS {Intuition} “I pick things that appeal to me. It might appeal for its beauty (even if unnoticed by others), it's irony, it's addition to a collection I already have, {Physical}it's 'wabbe' (which is my perhaps bad spelling of a Japanese concept of the beauty of aged things...)”{/Physical}{/Intuition}
- 76 MT “{Physical}whether it has aesthetic merit {/Physical} {InspiresWork} {potential}whether it has the potential to be use in a work of art” {/potential} {/InspiresWork}
- 77 MB {Intuition} “Recognition; a sense of ‘just what I've been looking for, but I don't know why, yet.”{/Intuition}
- 78 VH {Wow}I am always excited and look at the throw away item with great interest {/Wow}
- 79 CH {Wow} “I become elated. For example, I found some interesting moss in the Sierra Nevada Mtns and got obsessed with finding a container for it. I get single minded about it. {InspiresWork} The moss will probably be incorporated into a contribution for a round robin book called Fairy Finders Journal.” {/InspiresWork} {/Wow}



- 80 HS {Intuition}It just catches my eye.{/Intuition} {Physical}I like the words on a discarded fruit juice lid or the writting. I like that it shines or that it is spiral shaped or meta.{/Physical}
- 81 SH {Intuition}"I think either 'that's nice and {potential}I'm sure it'll come in handy later' eg leaves, driftwood, cork tiles{/potential}{/Intuition} {InspiresWork} or I think 'I can use that in my current project because {Physical}it will dry well/break down nicely/tear well' eg paper ephemera or plant materials.{/Physical}" {/InspiresWork}
- 82 TT {InspiresWork} {potential}I look at the piece for potential to become something else that's useful.{/potential} {/InspiresWork} {PosLinks}I also take into consideration what the past life was and try to somehow incorporate that into the new life.{/PosLinks}
- 83 CR {InspiresWork} Often a 'found' piece will become the reason for creating a piece of artwork. {/InspiresWork}
- 84 DM {Wow}"like finding a treasure...surprise, delight and {Physical}a sense of well-being{/Physical}. {PosLinks}I am in tume wiht the universe{/PosLinks}"{/Wow}
- 85 DD {InspiresWork} How can this be used differently than its intended use. {/InspiresWork}
- 86 KS {Intuition}"Something about the object 'speaks' to me.{/Intuition} {Physical}That is, I find something about it interesting,shape,color,texture, etc.{/Physical} {InspiresWork} It usually brings to mind an idea for an artwork or part of an artwork in the form of the meaning of the artwork. {/InspiresWork}"
- 87 JS {Intuition}{AppropriateUnique}Yeah! The perfect piece - {InspiresWork} exactly what I needed for that project I'm working on - I just didn't know what I needed until I found it!{/AppropriateUnique} {/InspiresWork} {/Intuition}
- 88 PW {Intuition}"I look for things that somehow resonate with me,{/Intuition} {InspiresWork} {potential}that have the potential to become incorporated in a work.{/potential} Often, it's a sense that the object is meant to be more -- and my challenge is to discover what the 'more' is" {/InspiresWork}
- 89 CSM {InspiresWork} '{AppropriateUnique}That will be perfect in an altered book' or: 'that will be perfect in a collage' or: that will make a great book'. {/AppropriateUnique} {/InspiresWork}
- 90 LD {Wow}COOOL! i'm so lucky! what a find! (a state of found object ecstasy){/Wow}
- 91 LL {InspiresWork} how can I use this? what the hell is this? {/InspiresWork} {Physical}how can I get it home?{/Physical}
- 92 RK {Wow}"A mixture of excitement, {NegLinks}and a bit of panic, because I think someone may tell me I can't have it. Artistic thievery?{/NegLinks}"{/Wow}
- 93 SK {NoResponse}{/NoResponse}
- 94 KP {Wow}Excitement{/Wow}
- 95 LB {Intuition}"Sometimes it seems as if it is trying to tell me something and I don't always know what it is or how to use it.{/Intuition} {Physical}For example the nicorettefoils where everywhere, I saw then on the street, in the lunchroom, I had been using them myself for shorter periods, trying to give up smoking and



I saw them at friends places. I liked the shape, the pattern, the materials, the combination of the see-through pattern, the glimmering foil in different but that wasn't all, **{Intuition}**it was trying to say something else to me**{/Intuition}**. **{/Physical}****{PosLinks}**I saw the nicorettefoils as traces of lifes and of moments that passes very fast. Traces of life in the time and society I happen to be part of, a consumerist society. It took a while before the dress Addiction, (made of nicorette foils and hiconerings from 6-packs of bear) got its finally shape. Many impressions crossed my mind before it became a dress. I tried many different versions of the dress before this ballerina one was received. **{PosLinks}**(As I said, my English is not on its top at the moment I dont speak or write it very often now. I hope that you understand what I mean and if you use my text, please rewrite it in a better english. Dont hesitate to get back to me with questions I shall try to reply a bit faster next time).”

- 96 KW **{InspiresWork}** “I either think of what I can use it for, or, **{/InspiresWork}** **{AppropriateUnique}**I think that I MIGHT be able to use it in some way because of its uniqueness.”**{/AppropriateUnique}**
- 97 BL **{AppropriateUnique}**“the attractiveness of the item, not in the pretty sense, but in it’s unique appeal,**{/AppropriateUnique}****{/Physical}** **{InspiresWork}** and the possibility for incorporating it into work” **{/InspiresWork}**
- 98 TBR **{Intuition}**“I usually won’t have a pre-conceived idea of what I want, I just leave myself open to my surroundings and ideas present themselves along with the thing itself when I find it.”**{/Intuition}**
- 99 TS **{Wow}**Oh Boy!**{/Wow}**
- 100 TB **{InspiresWork}** “**{potential}**I often think of the many possibilities as I handle the object,**{/potential}** allowing the item to inspire part of the creative process. **{/InspiresWork}** **{PosLinks}**I often think where the item has been before I came to possess it. And with older, more historical objects, I think about the people that used it before me.”**{/PosLinks}**
- 101 BT “**{Wow}**A moment of great excitement**{/Wow}**- **{InspiresWork}** ideas come rushing as to all the ways I could use this piece. I usually write them in a notebook for future reference, if I can’t start immediately. **{/InspiresWork}** **{PosLinks}** **{InspiresWork}** Often this leads to a search for similar/complementary pieces for the same or other projects.” **{/InspiresWork}** **{PosLinks}**
- 102 RRO **{Intuition}**does it speak to me...**{/Intuition}**
- 103 GC **{InspiresWork}** Alot of time a piece suggests a creation to me.... **{/InspiresWork}** **{Intuition}**other times I will be in the middle of making something and ‘know’ that something is missing. Then I simply turn on my awareness and walk around my space or dig around. I will instantly know when I have found it. There is a sort of ‘clic’ into place then**{/Intuition}**
- 104 PY **{Wow}**an ‘aha’ moment flashes recognition**{/Wow}**



- 105 LA {PosLinks}“i don't like things thrown away, {NegLinks}dislike the disregard of our consumptive 'out of sight out of mind' societal mentality.{/NegLinks} so i waste not. i want to give anything new life, and often can with time and creativity.”{/PosLinks}
- 106 LDN {Physical}“This has an visually interesting form or shape. or the eye appeal of this well worn suface is great or {AppropriateUnique}I've never seen this before or this has impact!{/AppropriateUnique}”{/Physical}
- 107 EMS {Wow}ah ha...{/Wow} {InspiresWork} {AppropriateUnique}i have the perfect fit for this piece of jnk{/AppropriateUnique} {/InspiresWork}
- 108 MSH “its a combination of {Wow}wow - this is great{/Wow} and - {InspiresWork} {AppropriateUnique}can't wait to put into the exact piece, either I am looking for or begin a project!!! {/AppropriateUnique}and put the new piece in a pile...and I have a great memory for the stuff i have found and where it is exactly!! in my studio...”{/InspiresWork}
- 109 RM {Cost}“If I find one usable image in a used book. I debate if the book is worth the price.{/Cost} {InspiresWork} 'Or this could work' {/InspiresWork} {Intuition}I just know.....”{/Intuition}
- 110 JMS “Assuming it even fits my first criteria (as described in 15a), {Physical} I {InspiresWork} go kind of glassy eyed picturing in my mind how I might use it in an actual piece.” {/InspiresWork} {/Physical}

### Question 15 Explain how you decide to select rejectamenta

- 19 TL {Physical}{AppropriateUnique} “I pull out my mental list of adjectives, and see if some newly-spied item applies, if it does, I stowe it for later use. I keep a long running list of the good words. I keep them everywhere, when I can manage to record them -- in my Palm Pilot, on the back of envelopes, in one of 7 notebooks or journals stashed around the house. You get the idea. Short list: forlorn, wabi sabi, broken, replaceable, devalued, unpopular, dated, weathered, unique, dusty, brittle, eccentric”{/AppropriateUnique}{/Physical}
- 20 JM {Physical}“I look for specific shape patterns (i like cubes/small square designs), repetitive imagery, torn items. Often the design of the text is what draws me to an object. {Intuition}Most times I can't explain why I pick what I do and why I reject other things--there's usually an inexplicable attraction to the item:{/Intuition} the way it's torn or worn, where i am, etc.”{/Physical}
- 21 DL {Physical}“most pieces in my collection are battered, but rusty is very important and overall 'age...'”{/Physical}
- 22 RR “{Intuition}{Physical}It is usually something that catches my eye{/Intuition}, unusual in shape or color{/Physical}, {InspiresWork} {AppropriateUnique}or something I think will compliment a collage or assemblage piece in a new and unusual way.{/AppropriateUnique}”{/InspiresWork}
- 23 SD {PosLinks}If I can add value and regenerate it is selected.{/PosLinks}
- 24 GD {Intuition}Intuitively{/Intuition}
- 25 CP {Intuition}I don't know how- {Physical}I just see an object and if it appeals to me or catches my eye{/Physical} I will select or 'hunt' it.{/Intuition}
- 26 MS {potential}“I use things as needed, and as they can fill a role needed.{/potential}”
- 27 JV {Intuition}“it's an 'i know it when i see it' standard. i don't think i could ever articulate it. i just know when something is right. {Wow}last night i walked into my husband's tool area, and found this fabulous old beat up rubber ring on the floor. i was so excited.{/Wow} {potential}i just knew it would be the perfect halo for a future project.{/potential}”{/Intuition}
- 28 PS {Physical}“Look of it, suitable size{/Physical} {InspiresWork} and do I have a project in mind for it.”{/InspiresWork}
- 29 CM {Physical}quality of pattern {AppropriateUnique}a suitability of material  
{/AppropriateUnique}{/Physical}
- 30 CLS {NoResponse}{/NoResponse}
- 31 NLM {Physical}“visually appealing in shape, color, form, material;{/Physical} {InspiresWork} stimulates ideas; {potential}offers possibilities{/potential};  
{/InspiresWork} {PosLinks}connects in some way with what i am doing/thinking/  
exploring”{/PosLinks}
- 32 KG {Physical}{PosLinks}see the above answer{/PosLinks}{/Physical}
- 33 AM {Physical}“{AppropriateUnique}It is collected for the above reasons  
{/AppropriateUnique} and for ease of stitching. For instance, used and washed



- cotton and silk develops a malleable texture when handling and can be integrated into the design.”{/Physical}
- 34 SC {Physical}THE MORE RUSTIC LOOKING THE BETTER. DURABILITY  
{/Physical}
- 35 LT {Intuition}Usually something just hits me and I fall in love with it.  
{/Intuition}{Physical}I collect things I use frequently like bottlecaps and ticket stubs.  
My kids never throw away caps without asking me if I want it first.{/Physical}
- 36 DVE “{/AppropriateUnique}often one-of-a-kind items attract me{/AppropriateUnique},  
{Physical}or a distressed stepped on/car ran over it look, lately only 2D items attract  
me”{/Physical}
- 37 JMI {AppropriateUnique}If it fits the bill{/AppropriateUnique}
- 38 JW {Intuition}“My muse tells me to ‘pick it up!’ {Physical}Definitely the colour and  
shape are prerequisites but {PosLinks}often \*where\* a piece is discovered plays  
as much a part of whether it is selected or not. For example, a fallen leaf in a park  
likely won’t get my attention while a similar leaf in a completely concrete surround  
might get the creative juices flowing.{/PosLinks}”{/Physical}{/Intuition}
- 39 CN {Physical}“color, texture and ‘feel’”{/Physical}
- 40 NO {/InspiresWork} usually for a specific project/theme {/InspiresWork} {Intuition}or if  
I find the object pleasing{/Intuition}
- 41 GM “{/InspiresWork} instant ideas from the item, {/InspiresWork} {Intuition}a vision  
{/Intuition}”
- 42 DK {Physical}{AppropriateUnique}“Is it unique enough? (I use old books from the 40s,  
50s, 60s){/AppropriateUnique} {potential}Will I use it?{/potential}  
{/Physical}{PosLinks}Does the piece (book) have meaning to me?  
{/PosLinks}{Cost}Is it cheap enough? (usually less than \$5)”{/Cost}
- 43 LC {Intuition}The items speak to me in some way.{/Intuition} {Physical}I see the  
pattern and color and get an image for {/InspiresWork} {potential}possible use{/  
potential} {/InspiresWork} . Old photographs have an appeal. Old textiles and old  
books that are of no use anymore that I can select sections from.{/Physical}
- 44 DMK {Physical} {InspiresWork} As above {/InspiresWork} {/Physical}
- 45 RC {Intuition}{DontKnow}I have no idea.{/DontKnow} It all depends on where  
my mind is at the moment. I can pass up something time and time again then  
{InspiresWork} {potential}one day I realize that I can do something with it and pick  
it up{/potential} {/InspiresWork} . I have also passed on objects and later realized I  
could have used them.{/Intuition}
- 46 PM {Intuition}I like it{/Intuition}
- 47 KM {Wow}found objects excite me and I therefore let myself become surprised. {/Wow}
- 48 CMG {Physical}It looks neat {/Physical} {InspiresWork} {Wow}and see above{/Wow}  
{/InspiresWork}
- 49 LH {Physical}“{/AppropriateUnique}I go after small man-made objects or, better yet,  
parts of objects. I like ones that fit in the palm of my hand. The best ones have clear  
and interesting shapes or outlines, so they are interesting in silhouette.



- {/AppropriateUnique} Once in awhile I collect natural objects: leaves, seed pods, etc. I like dried up shrivelled flowers (especially daffodils), and sometimes I buy flowers or plants so that I can let them die and dry out to use in my work.”{/Physical}
- 50 AH {/DontKnow?}/Dontknow{}
- 51 AR {PosLinks}I am currently shifting to a different way of working with rejectamenta - paintings with found objects used - so {InspiresWork} I currently decide by theme of painting what I use{/InspiresWork}.{/PosLinks}
- 52 CS {Intuition}“Intuitive - ‘I like it’ is enough,{/Intuition} {InspiresWork} {AppropriateUnique}although about 20% of the time I am looking for additions to a theme developing in a collage under construction{/AppropriateUnique}”  
{/InspiresWork}
- 53 ESA {InspiresWork} {Physical}as above{/Physical} {/InspiresWork}
- 54 DY {Physical}Selection is usually based on a balance of aesthetic and/or practical concerns - {InspiresWork}does it appeal to me/the work i am doing {/InspiresWork} and {potential}how can it be used.{/potential} {potential}{AppropriateUnique}How ever also stuff is just so appealing or such a find that you can’t afford to say no - you might never see it’s like again{/AppropriateUnique}{/potential}.{/Physical}
- 55 GB {Physical}{AppropriateUnique}I usually chose by color. I work mostly in Black/brown/white/grey tones. If it is not the right color I do not use it{/AppropriateUnique}.{/Physical}
- 56 PD {Physical}“{AppropriateUnique}texture, size, unusal colors and shapes, all the above.{/AppropriateUnique}”{/Physical}
- 57 ST “{Physical}{AppropriateUnique}Textiles - I select according to colour...I specifically like bright colours When beach combing I look for items that are particularly worn and battered by the sea such as very smooth driftwood”{/AppropriateUnique} {/Physical}
- 58 LF {Physical}Aestheics and design and gravity.{/Physical}
- 59 AP {Physical}{AppropriateUnique}I look for things that are unique. I have an attraction to metal objects and interesting paper things.{/AppropriateUnique} {/Physical}
- 60 NB {Physical}“shape of object, tactile qualities, durability, {PosLinks}symbolism (ex. stones shaped like hearts){/PosLinks}”{/Physical}
- 61 JMM {Intuition}“Intuitive/immediate reactions to objects plays a role in the decision-making,{/Intuition} and {AppropriateUnique}I sometimes have a concept that requires that i set out looking for something specific that is already visual in my mind. {/AppropriateUnique}”
- 62 KL {Intuition}“It is a very intuitive process. {Physical}I have certain visual criteria I use to judge an object,{/Physical} but first and foremost I try to listen to my first intuitive impression.”{/Intuition}
- 63 IK {Physical} {InspiresWork} I feel attracted by the colour or design of the drink can {/Physical} and already the inspiration is beginning to work. {/InspiresWork}



- 64 TF `{AppropriateUnique}`I look for stuff that other people might not be using in their art so I can be unique.`{/AppropriateUnique}`
- 65 RW `{Intuition}`I am guided by instinct more than aesthetic I think. And often the collecting goes in conceptual cycles. Though not perhaps any distinctive pattern.  
`{Wow}`I often feel the way I think of children and sea shells, or pebbles. It's just an oohh and an ahhh. Not so much 'that's pretty', but 'that's fascinating'.  
`{/Wow}``{Physical}`There is however, always a sense of 'I have to have that'. So there is definite possession involved. `{/Physical}`"`{/Intuition}`
- 66 LFA `{Physical}` "I select by color, texture, shape, object; `{/Physical}` `{PosLinks}`how it works into my ide.`{/PosLinks}`"
- 67 BD `{Intuition}``{Physical}`I allow what I need to come to me. eg. accidental finds.  
`{/Physical}``{/Intuition}`
- 68 KLB `{NoResponse}``{/NoResponse}`
- 69 PST `{Intuition}`Often it is just an intuitive feeling`{/Intuition}` and `{InspiresWork}`  
`{PosLinks}`I often develop narratives around the rejectamenta which stimulate other ideas`{/PosLinks}` `{/InspiresWork}`
- 70 SS `{Physical}`"`{AppropriateUnique}`I work in multiples. If I can get dozens and dozens of the item, or at dozens and dozens of similar items, I will be likely to select the item. `{/AppropriateUnique}` Also, because I am sewing them down, the items have to be small and relatively light (although I do use small metal pieces)." `{/Physical}`
- 71 DP `{PosLinks}``{AppropriateUnique}`If it will fit in with paper arts like altered books.  
`{/AppropriateUnique}``{/PosLinks}`
- 72 RPB `{Physical}`"`{AppropriateUnique}`Attracted to older metal and wooden manufactured items , older objects ; 50 years or so`{/AppropriateUnique}``{/Physical}`"
- 73 JCA `{PosLinks}``{potential}`"Most of my work centers on human behaviour and not, for example, the natural world. If the object/material has potential to work within that context I keep it.`{/potential}` "`{/PosLinks}`
- 74 CAN `{Physical}`"I want things I can pick up and carry.It must be reasonably clean.  
`{/Physical}` `{potential}`It has to have art potential, but doesn't have to fit into a current project.`{/potential}` `{Cost}`It should cost equal to or less than a comparable item when new (I don't pay collector's prices for old stuff).`{/Cost}` `{Physical}`  
`{AppropriateUnique}`I select things with an interesting color or shape, or are a raw material I can use (wire, metal)`{/AppropriateUnique}`"`{/Physical}`
- 75 DS `{potential}` I collect when I imagine I might have some future use for a thing  
`{/potential}`
- 76 MT `{Physical}``{potential}`same as #14`{/potential}``{/Physical}`
- 77 MB `{potential}`"Again, recognition; `{AppropriateUnique}`a sense of compatibility/ appropriateness; this will fit with, be part of, this 'unknown, but felt, object-image waiting to be 'born'`{/AppropriateUnique}``{/potential}`"
- 78 VH As `{Physical}``{AppropriateUnique}`I work with drinks can metal so I use all the cans I find or am given `{/AppropriateUnique}``{/Physical}`



- 79 CH *{InspiresWork}* An assemblage or collage seems incomplete. I pieces until I see the right piece *{InspiresWork}*
- 80 HS *{Physical}*“*{AppropriateUnique}*Difficult to explain. Almost always small. Glass, metal, plastic, and paper predominatly.*{AppropriateUnique}*”*{Physical}*  
*{PosLinks}*Something a friend might like.”*{PosLinks}*
- 81 SH *{Physical}**{AppropriateUnique}*a) suitability for current/ongoing projects in terms of size/colour/texture/material*{AppropriateUnique}* or *{Intuition}*b)just because I like it and can't bear to throw it away eg ribbon scraps*{Intuition}*”*{Physical}*
- 82 TT *{Physical}**{potential}*I look to see if it has any qualities that are still useful.  
*{potential}*”*{Physical}*
- 83 CR *{Physical}*“*{potential}*if there is something on the ground that I know I will use, I will pick it up*{potential}*. If someone is throwing something away that is a usable item (such as a picture frame) I will pick it up.”*{Physical}*
- 84 DM *{Intuition}*“intuitive*{Intuition}*; *{Physical}*texture intimacy;*{Physical}*  
*{PosLinks}*used by animals”*{PosLinks}*
- 85 DD *{Physical}*“Technically able to re-use it*{Physical}*, *{Cost}*price is a factor, as my work is commercial”*{Cost}*
- 86 KS *{InspiresWork}* It stirs a creative impulse. *{InspiresWork}*
- 87 JS *{PosLinks}*Whatever appeals to me at the moment. I love things that look like they've had a previous 'life'. Using found items in a way that they were never intended to be used is best for me.*{PosLinks}*
- 88 PW *{Physical}*“*{AppropriateUnique}*I select partially based on size (small enough to be used) and whether there's a sense of wanting to work with the object. Some things are interesting, but just don't stike the same chord.*{AppropriateUnique}*  
*{PosLinks}*If I'm in a place I like, I'm more likely to select things to take home -- carry a bit of the karma with me.*{PosLinks}*”*{Physical}*
- 89 CS *{Physical}*“*{AppropriateUnique}*it's suitability to be made into a book (I've made a book from flattened beer and soda cans), or it's suitability to be part of a book page or collage.”*{AppropriateUnique}*”*{Physical}*
- 90 LD “*{Physical}**{AppropriateUnique}*sometimes i have a pre-determined intention for something and look for the representational*{AppropriateUnique}*; size, weight and material can be part of the selection process, *{Physical}**{Cost}*and finally, cost can be a definite factor (free is good!)”*{Cost}*
- 91 LL *{Wow}*’this will be great!’*{Wow}*
- 92 RK *{Intuition}*“I've gotten more discriminating in the past few years, but virtually anything that speaks to me is kept.”*{Intuition}*
- 93 SK *{potential}*have use for it*{potential}*
- 94 KP *{potential}**{AppropriateUnique}*Appears right for the purpose or have something in mind already eg.sticks to form a grid*{AppropriateUnique}*”*{potential}*
- 95 LB *{PosLinks}*It depends on the objects and the time and my own phase and on so many different things. I think the best chioeces where when I choose objects that sais something of the period in history and the people it consists of and when it



- is objects that many people can relate to because the objects and the new object reflects the time on a both personal and a social level. `{/PosLinks}`
- 96 KW `{Physical}{potential}` “ I look for things that I might be able to use in some fashion for collage. `{/potential}` `{AppropriateUnique}` I look for things that are unique, but that don't look 'tacky' (ie. cheap plastic items)” `{/AppropriateUnique}{/Physical}`
- 97 BL `{Physical}{AppropriateUnique}` I use found metal. I like to work with objects that are recognizable or have a kind of beauty in and of themselves in an abstract way. `{/AppropriateUnique}{/Physical}` `{PosLinks}` Poetic items. Items given to me by friends. `{/PosLinks}`
- 98 TBR `{Intuition}` “Completely organically, `{AppropriateUnique}` unless I'm working on a series like recently when I was using a lot of couches and chairs.” `{/AppropriateUnique}{/Intuition}`
- 99 TS `{Intuition}` Anything that 'speaks' to me `{/Intuition}`
- 100 TB `{PosLinks}{AppropriateUnique}` “I choose domestic objects and natural materials that are/were used in various domestic activities (cooking, laundering, sewing, mothering) in the past and/or today `{/AppropriateUnique}{/PosLinks}` `{Intuition}` Also, I choose objects that speak to me in some way, it may be later when I come to realize why they speak to me or how they fit into my artmaking process.” `{/Intuition}`
- 101 BT “Variety of ways. `{InspiresWork}` Sometimes I see something made new & am inspired to make a recycled version. It might just be that the piece itself inspires me. e.g., `{Physical}{AppropriateUnique}` an empty ale bottle in my son's room had a fantastic label, which led me to search for others - I now have a collection of them and sometimes ask for specific labels, which he and his friends collect for me.” `{/AppropriateUnique}{/Physical}` `{/InspiresWork}`
- 102 RRO `{PosLinks}` will the item(s) express my thoughts/mood sufficiently `{/PosLinks}`
- 103 GC `{Intuition}` “It is pretty much a right brain, organic knowing. I will start with an amorphous concept and begin acting on it...like say, I will make a shrine about cave/hidey refuges. I will pick or make the base structure for it all the while listening to where I am being pulled and allow myself to work and search until all the 'clicks' of 'this is right' are done and telling me it is complete.” `{/Intuition}`
- 104 PY `{Intuition}` “usually found rejectamenta is just that - 'found' as in, I was walking and just happened to SEE the rejectamenta” `{/Intuition}`
- 105 LA `{PosLinks}` “same as above, if i know someone else that can use it in thier art i pass it on, `{potential}` other wise i keep it till i use it `{/potential}` or share it.” `{/PosLinks}`
- 106 LDN `{Physical}` “`{AppropriateUnique}` I evaluate on the interest of the piece based on line, form, color `{/Physical}` and then look for uniqueness. `{/AppropriateUnique}` `{potential}` All things at some time or other can be viewed as art material.” `{/potential}`
- 107 EMS `{Physical}` has to appeal visually. `{/Physical}`. `{Intuition}` never know from week to week what will appeal...it is a mystery `{/Intuition}`

- 108 MSH “{Intuition}it just has to appear, or be found...and I am selective...so every piece of stuff is not picked up...its an amazing process...”{/Intuition}
- 109 RM {Physical}“Imagery and if it fits mine.{/Physical} {Cost}Cost.{/Cost}{PosLinks}If it MEANS somthing to me from my own life. A gift of a scap etc.”{/PosLinks}
- 110 JMS {PosLinks}“{AppropriateUnique}I gravitate towards items that appear, if only on the surface, to be at least fifty years old and have a certain coloration or patina. Especially good candidates usually include Victorian decorative items and industrial age objects.{/AppropriateUnique} I seem to choose mostly things that I think have a place in the collective unconscious, so that most people are likely to recognize or feel as though they recognize and item. {Physical}{AppropriateUnique}I evaluate it based jointly on a.) whether an item fits my usual aesthetic criteria (including favorite colorings, materials, age, classic shape vs off or post-modern shapes), followed by {potential}b.) whether I’m likely to actually be able to incorporate it in a piece of collage or assemblage.{/potential}”{/AppropriateUnique}{/Physical}{/PosLinks}



## Question 16 Explain how you decide to reject rejectamenta

- 19 TL {Physical}“{Inappropriate}Similar answer to Number 15. {NegLinks}Applying antonyms and opposites of my Good Words{/NegLinks}, {PreSelect}I’ve found it’s generally easy to reject items.{/PreSelect}/{/Inappropriate}/{/Physical} {Intuition}I think NO, and that’s it, no more dwelling on the whys or why nots. It’s like trying to describe what works or doesn’t work in an art piece, you just know, and it becomes garbled when you try to articulate.”{/Intuition}
- 20 JM {Physical}{Inappropriate}{PreSelect}Generally I reject items that have a really large brand name (like WAL-MART or McDonalds). I won’t pick something I see a lot of unless I need it for a specific project. {/PreSelect}/{/Inappropriate}/{/Physical}
- 21 DL {Keep}{NoRejection}hmmmm...i have not decided to reject any of my rejectamenta. ..{PostSelect}i sometimes ‘give it away’ to other artists.{/PostSelect}/{/NoRejection} {/Keep}
- 22 RR {space}{PreSelect}{NoPotential}If I don’t think I will ever use it{/NoPotential} {/PreSelect}-I have limited space. I can’t keep everything!{/space}
- 23 SD {Inappropriate}{PreSelect}If it is still viable for first use then it is rejected {/PreSelect}- I will not compromise something with purpose for the sake of my work.{/Inappropriate}
- 24 GD {Physical}{space}{PreSelect}“Rejectamenta that is too large to store has to be rejected,{/PreSelect} as all my work is (and has to remain) quite small-scale” {/space}/{/Physical}
- 25 CP {Physical}{PreSelect}“hazardous waste, will objectionally degrade, personally offensive, dangerous to one’s health”{/PreSelect}/{/Physical}
- 26 MS {Keep}{NoRejection}“ I rarely reject anything out right as I know it will be used and needed in the future.{/NoRejection}/{/Keep} {space} {Physical}{PreSelect}Sometimes size and weight cause rejection{/PreSelect}, as I only have so much space.” {/Physical}{/space}
- 27 JV {Physical}“{Intuition}{PreSelect}things that don’t have the right look or feel to me get rejected.{/PreSelect} but often, i can alter something to make it ‘feel’ right. {/Intuition} i rarely use anything in the exact condition i find it it.”{/Physical}
- 28 PS {Physical}{PreSelect}“If it’s brittle, or I think it will not look good after a little cleaning or TLC”{/PreSelect}/{/Physical}
- 29 CM {Physical}{PreSelect}“too thick to cut, really really nasty oatmeally 70s stuff a no no, home made ceramics a no no. “{/PreSelect}/{/Physical}
- 30 CLS {NoResponse}/{/NoResponse}
- 31 NLM {Physical}{PreSelect}“too fragile and unstable{/PreSelect}/{/Physical}{NegLinks}fails to engage my imagination”{/NegLinks}
- 32 KG {Physical}{PostSelect}“After selecting several ‘possibles’ for my piece, I usually weed out the ones I didn’t use based on criteria like shape, texture, porportion to overall piece, and symbolosim. {Keep}I keep the one that fits best and save the others for future pieces.{/PostSelect}/Keep”{/Physical}



- 33 AM {Physical}{PostSelect}“If the recycled fabrics are too heavy, have wrong texture and are at odds with the design {Keep}they are rejected for now but may have a use later.{/PostSelect}”{/Physical}
- 34 SC {Physical}{PreSelect}DURABILITY - ADABILITY{/PreSelect}{/Physical}
- 35 LT {Physical}{PreSelect}“Anything that’s hygenically questionable doesn’t make the cut. I also stay away from rusty or dirty things.{/PreSelect} {space}My storage space is limited, so size is a factor as well{/space}.”{/Physical}
- 36 DVE {Physical}{PreSelect}“size, uselessness,{/PreSelect} {NegLinks}{NoPotential}spark no memories or interest for me{/NoPotential}”{/NegLinks}, {PreSelect}unpleasant odour”{/PreSelect}{/Physical}
- 37 JM {NegLinks}{PreSelect}{Inappropriate}If it is not suitable{/Inappropriate}”{/PreSelect} - but {Keep}it might come in for something else{/Keep}...{/NegLinks}
- 38 JW {Physical}{PreSelect}Usually the only thing that will make me reject rejectamenta is my inability to deal with said piece. I see some fantastic pieces while biking (a crow’s wing for example) but I have no way of dealing with it at the time. {/PreSelect}”{/Physical}
- 39 CN {Physical}{PreSelect}“too dirty, smelly, new{/PreSelect}, or {Inappropriate}{NegLinks}not a style I like to work with{/NegLinks}”{/Inappropriate}.”{/Physical}
- 40 NO {Physical}{Inappropriate}{PreSelect}if it doesn’t suit my taste{/PreSelect}”{/Inappropriate}”{/Physical}
- 41 GM {DontKnow} no idea{/DontKnow}
- 42 DK {Cost}{PreSelect}“It’s too expensive.{/Cost}{Physical}{Inappropriate}I don’t like the images or colors used. It’s not the right material.{/Inappropriate} I already have many books with the same pictures/subject matter.”{/PreSelect}”{/Physical}
- 43 LC {Physical}{PreSelect}I usually reject modern trash. Nothing glossy or bright in color.{/PreSelect}”{/Physical}
- 44 DMK {Keep}{NoRejection}I find it very hard to reject some different shape even thoug I cant see an immediate end use and tend to hoard them{/NoRejection}”{/Keep}
- 45 RC {Physical}{PreSelect}“I generally use metal in my pieces so I usually pass on plastic and paper, though not always.{/PreSelect}”{/Physical} {PosLinks}I keep an open mind about everything I see. To me a trash pile is a pile of possibilities and inspiration. “{/PosLinks}
- 46 PM {Physical}{PreSelect}its too trashy{/PreSelect}”{/Physical}
- 47 KM “{PostSelect}usually when I have a great clear-out, when I expect visitors {/PostSelect} {Physical}{PreSelect}or when pieces are too big, rusty or complicated to transport home{/PreSelect}”{/Physical}
- 48 CMG {Physical}{PreSelect}It smells bad or is especially dirty or I have too much of a like item{/PreSelect}”{/Physical}
- 49 LH {Physical}{PreSelect}“If it’s just too messy and disgusting I will leave it.{/PreSelect} Mostly I reject items that don’t quite meet my aesthetic interests.{/Physical} {Keep}Sometimes I will pick up items that I know I don’t want myself, but that I think one of my friends (who also collect rejectamenta) would like.”{/Keep}



- 50 AH `{{Don'tKnow}}?{{/Don'tKnow}}`
- 51 AR `{{Keep}}{{PreSelect}}`“If it doesn't fit into above category, `{{/PreSelect}}` `{{InspiresWork}}` | it may still have enough appeal to inspire me to work in my old way, using mainly found objects to construct sculptures/assemblages” `{{InspiresWork}}` `{{Keep}}`
- 52 CS `{{Keep}}{{PreSelect}}`“This decision is always arbitray; often regretted `{{/PreSelect}}`- if a piece truly appeals to me, nothing will prevent me storing it - for many years often.”`{{Keep}}`
- 53 ES `{{Physical}}{{PreSelect}}`cleanliness and suitability for finished item`{{/PreSelect}}`  
`{{/Physical}}`
- 54 DY `{{space}}``{{PreSelect}}`“Not enough space to store it,`{{/space}}` `{{Cost}}`practical concerns - e.g too expensive to get it cleaned/`{{/Cost}}``{{Physical}}`uable to include in work (e.g. some metal parts might require shot blasting if they are to be used in a public art project that needs to pass stringent health & safety concerns).”`{{/PreSelect}}`  
`{{/Physical}}`
- 55 GB `{{Physical}}{{PreSelect}}`“Color, texture”`{{/PreSelect}}``{{/Physical}}`
- 56 PD `{{Physical}}{{PreSelect}}`“too big, `{{Inappropriate}}`too ordinary,`{{/PreSelect}}`  
`{{NegLinks}}`not the right time frame for the piece`{{/NegLinks}}`, if I know it will not fit into my work and style.”`{{/Inappropriate}}``{{/Physical}}`
- 57 ST `{{Physical}}{{PreSelect}}`Anything that is the wrong colour or that looks too new  
`{{/PreSelect}}``{{/Physical}}`
- 58 LF `{{Physical}}{{PreSelect}}`Wrong type of plastic or too broken to use.`{{/PreSelect}}`  
`{{/Physical}}`
- 59 AP `{{NegLinks}}{{Inappropriate}}{{PreSelect}}{{NoPotential}}`Do I really think it's something that will fit into my style of work or not?`{{/NoPotential}}``{{/PreSelect}}`  
`{{/Inappropriate}}``{{/NegLinks}}`
- 60 NB `{{Physical}}{{PreSelect}}` “if it is too fragile to use in artwork, too stinky!, too heavy”  
`{{/PreSelect}}``{{/Physical}}`
- 61 JMM `{{Physical}}{{PostSelect}}`“Comparison with other ephemera (survival of the fittest rejectamenta, so to speak).`{{/PostSelect}}``{{/Physical}}` `{{Keep}}`Also, `{{InspiresWork}}` | `{{NoRejection}}`I often will not fully reject rejectamenta in case it finds a place in something else at a later time`{{/NoRejection}}`. `{{InspiresWork}}` “`{{Keep}}`
- 62 KL `{{Physical}}{{Inappropriate}}{{PreSelect}}`”Usually it is a matter of the object not fitting my visual criteria,`{{/Inappropriate}}` but I will also reject an object if I feel I have used too many similar items already.”`{{/PreSelect}}``{{/Physical}}`
- 63 IK `{{space}}``{{PreSelect}}`Only if I have not enough storage space.`{{/PreSelect}}``{{/space}}`
- 64 TF `{{Physical}}{{PreSelect}}`“If it is very very dirty or has anything gross on it or if I know I will never use it and am just being a packrat, I will usually reject the item. Also if I have very much of one thing I might reject additional instances of that item unless I plan on some large scale piece that uses repetition.”`{{/PreSelect}}``{{/Physical}}`
- 65 RW `{{Intuition}}`“Again, it is completely instinctual. Or laziness. `{{PreSelect}}`I don't feel like this is meant for me. Or I don't feel like it. Of course, there is always the deep regret of something not taken. `{{/PreSelect}}``{{PostSelect}}``{{NegLinks}}`And the remorse



- of rejectamenta that has been collected only to be discarded because it seems that its purpose will never be realized. It is not unlike giving away the clothes that come back into fashion the moment its been given to the Good Will. {/NegLinks} {/PostSelect}” {/Intuition}
- 66 LFA {/Inappropriate} {PreSelect} {NoPotential} I can’t see how I can work with it at the time {/NoPotential} {/PreSelect} {/Inappropriate}
- 67 BD {Physical} {PreSelect} Too common or pedestrian {/PreSelect} {/Physical}
- 68 KLB {/DontKnow} {NoResponse} {/NoResponse} {/DontKnow}
- 69 PST {Keep} {/InspiresWork} {NoRejection} Nothing is rejected it is just recycled for a new idea {/NoRejection} {/InspiresWork} {/Keep}
- 70 SS {space} {PreSelect} “At this point, because I have so much stuff, I ask myself whether I really ‘need’ this or whether I already have enough materials to choose from. {/space} {Physical} If the work involved in cleaning the object is considerable, I may pass. {/PreSelect} {/Physical}”
- 71 DP {/Inappropriate} {PreSelect} if it is unsuitable to paperarts {/PreSelect} {/Inappropriate}
- 72 RPB {Physical} More interested in sturdy metals and wood and {PreSelect} not interested in perishable items like paper products or household plastic containers {/PreSelect} {/Physical}
- 73 JC {PreSelect} “So much junk, so little time. 99% of everything gets bypassed immediately. {/PreSelect} {PostSelect} Of the remaining 1%, I’ll live with it for a while and then thin the herd depending on what continues to speak to me. “ {/PostSelect}
- 74 CAN {Physical} {PreSelect} “I reject things that are too big to carry or put in the car, too dangerous to handle, toxic, {/Physical} {Cost} too expensive {/Cost}, {/Inappropriate} or if I have too much of it already. {/Inappropriate} {/NegLinks} {NoPotential} I won’t collect something if it has too little art potential {/NoPotential}, or if it has potential, but I’m tired of using that type of thing {/PreSelect} {/NegLinks}.”
- 75 DS {PreSelect} {NoPotential} I reject when I can’t imagine a use for it {/NoPotential} or it would be {Physical} {space} too difficult to store {/PreSelect} {/space} {/Physical}
- 76 MT {Physical} {PreSelect} same as #14 {/PreSelect} {/Physical}
- 77 MB {Physical} “The antithesis of above; {PostSelect} {NegLinks} that there was an error, of judgement {/NegLinks}, {NoPotential} it doesn’t fit, after all {/NoPotential} OR {/PostSelect} too many technical problems (gluing/cutting/pinning/screwing etc) to incorporate into the emerging piece.” {/Physical}
- 78 VH {Physical} {PreSelect} I reject a can if it is squashed because it is no good to me and also if it is too dirty and has unmentionable things inside it. these rejected cans and sent to the can recycling place {/PreSelect} {/Physical}
- 79 CH {NegLinks} Same as above. {/Inappropriate} {PreSelect} It just doesn’t do what the piece needs {/PreSelect} {/Inappropriate} {/NegLinks}
- 80 HS {Physical} {PreSelect} “To cutsie, to easy to find.” {/PreSelect} {/Physical}



- 81 SH {Physical}{PreSelect}Too hard to work with eg metal strips{/Physical} or {space}lack of storage space{/PreSelect} - although this is not usually an issue.{/space}
- 82 TT {space}{PreSelect}When I have too much{/space} {NegLinks}and {NoPotential}nothing inspires me right away{/NoPotential}.{/PreSelect}{/NegLinks}
- 83 CR {Keep}{NoRejection}I usually don't. I usually save it and eventually use it. {/NoRejection}{/Keep}
- 84 DM {Physical}{PreSelect}size form too related to popular culture{/PreSelect}{/Physical}
- 85 DD {Physical}{Inappropriate}{PreSelect}Unable to adapt it to my specific use. {/PreSelect}{/Inappropriate}{/Physical}
- 86 KS {NegLinks}{PreSelect}If I already have something similar {/PreSelect}or have created an artwork that already says what the object conjures up in my mind. {/NegLinks}
- 87 JS {Keep}{NoRejection}"Reject found items? Oh, I'm not sure I do that very often." {/NoRejection}{/Keep}
- 88 PW {Physical}{PreSelect}"Too large to carry, or I've already collected several things so I limit myself to the 3 or 4 most interesting,{/PreSelect}{/Physical} {PostSelect}or {NoPotential}sometimes, the objects have been kept for a long time and I've realized that they're not likely to be used -- make way for other things.{/NoPotential} " {/PostSelect}
- 89 CS {Physical}{PreSelect}"it's size, weight and whether it will fit my book art." {/PreSelect}{/Physical}
- 90 LD {Physical}{PreSelect}"if it's degradable, or will contaminate when that is not desired, {Cost}cost{/Cost}, , or if i have too many already" {/PreSelect}{/Physical}
- 91 LL {Physical}{PreSelect}too big. too small{/Physical}. {space}can't store this{/space}. {NegLinks}i don't know who to give this to.{/PreSelect}{/NegLinks}
- 92 RK {Intuition}"Pretty much the same answer at #15. {PreSelect}{NoPotential}It has to speak to me in some way.{/NoPotential}{/PreSelect} If it doesn't, it's dumped." {/Intuition}
- 93 SK {Inappropriate}{PreSelect}{NoPotential}no projected use{/NoPotential} {/PreSelect}{/Inappropriate}
- 94 KP {Physical}{Inappropriate}{PreSelect}Rejected if it does not visually look OK within the artwork I am working on{/Inappropriate} and cannot be changed.{/PreSelect} {/Physical}
- 95 LB {Physical}"I hardly ever use natural stuff (well once I did, in a costume for a dancepiece because it suited the character) so {Inappropriate}{PreSelect}I reject all natural stuff.{/PreSelect}{/Inappropriate} At the moment I dont work much with rejectamente in objects nor in costumes. I use my interest for what I see in rejectamente, traces of the time and of the people in it, presented in a way that can be related to in a personal and social level, when I take photos, but not in objects and costumes very often in the period I am in now."{/Physical}



- 96 KW {Physical}{PreSelect}“I don’t like things that are cheap or ‘tacky’ looking, such as plastic. Also, I don’t like paper items that are so worn that they are overly flimsy or are unreadable. {/PreSelect} I prefer antiquing or aging the items myself.”{/Physical}
- 97 BL {NegLinks}{PreSelect}Not suggestive of another life.{/PreSelect}{/NegLinks}
- 98 TBR {Intuition}{DontKnow}That’s a hard question because its not necessarily a completely conscious decision making process but rather something that is ‘felt’ out or allowed into being. {/DontKnow}{/Intuition}
- 99 TS {Physical}{PreSelect}If it is too dirty or disgusting...or if it has no redeeming aesthetic characteristics{/PreSelect}{/Physical}
- 100 TB {Physical}{PreSelect}{NoPotential}It doesn’t seem useful at the time{/NoPotential}{/PreSelect} and/or {NegLinks}I can not identify with it.{/NegLinks}{/Physical}
- 101 BT {Intuition}“Largely Instinct. {PreSelect}I only collect those things that have already inspired me in some way.{/PreSelect} {Keep}So once I have decided to collect something, very little is rejected. {NoRejection}I hate to reject anything once I have decided to collect it so even if it won’t fit the planned project I try and find an alternative for it{/NoRejection}.{/Keep}”{/Intuition}
- 102 RR {Physical}{PreSelect}“if the item (color, texture, size, etc.) {NegLinks}doesn’t move me enough to even consider alternative uses for it,{/NegLinks} then I pass it over” {/PreSelect}/Physical}
- 103 GC {Intuition}{PreSelect}“Again, this is a right brain function..{NoPotential}no clic, no use{/NoPotential}.”{/PreSelect}{/Intuition}
- 104 PY {PreSelect}“I don’t reject it, I just don’t accept a ‘found’ item It’s not found if I don’t think of it as found”{/PreSelect}
- 105 LA {PostSelect}“if someone else has a use, and i don’t it goes, if it’s adequately suitable (ie. cookie tins) for the general public i donate it. i use paper scraps that have overflowed and don’t ‘speak’ to me to start my fires to heat my home. otherwise {space}the only times i haven’t hung onto rejeatamenta is when i moved{/space}, and then i put it out on the side of the road, specifiacally when the garbage men weren’t coming and it often all dissapears to neighbors and passer-bys.”{/PostSelect}
- 106 LDN {NegLinks}{PreSelect}All things at some time or other can fail to perk my artistic interest. The same item that I’ve used before will usually get rejected.{/PreSelect}{/NegLinks}
- 107 EMS {DontKnow}{NoResponse}{/NoResponse}{/DontKnow}
- 108 MSH {Physical}{Inappropriate}{PreSelect}its plastic or junky-which means not perfect for me..{/PreSelect}.{/Inappropriate}{/Physical}
- 109 RM {Physical}{PreSelect}“quality of paper/ imagery{/PreSelect}{/Physical}{Cost}cost/{/Cost}{Intuition}If it ‘MEANS’ something to me.....”{/Intuition}
- 110 JMS {Physical}{NegLinks}{PostSelect}“If a selected item is faux in the sense that its patina or age is simulated, I feel its inauthenticity disqualifies it for what or how I want to communicate.{/PostSelect} {PreSelect}If an item is a too common element seen in popular collage or assemblage, I’m likely to reject it.{/Physical} Also, items

that might carry their own baggage of political or sociological implications can interfere with the universal, 'everyman' appeal I prefer." [{/PreSelect}{/NegLinks}](#)



## Appendix 4.4 Specific respondents' coded text

### Question 14 What goes through your mind at the moment of locating a suitable piece of reiectamenta?

- 20 JM {Physical}how objects of the quotidian can be so alluring.{/Physical}
- 24 GD {Wow}A feeling of low-level excitement{/Wow}
- 36 DVE {Wow}"Curiosity{/Wow} then {NegLinks}a slight anxiousness {/NegLinks}as  
 {InspiresWork} {potential}I run thru my mind all the uses for it,{/potential}  
 {/InspiresWork} {NegLinks}then guilt wondering if I even need it and question  
 whether I'll even use it. {/NegLinks}"
- 65 RW {PosLinks}"I often question whether or not I am supposed to collect the piece/s. If it  
 is meant for me. I will often leave an offering of sage if I am outdoors in the country.  
 {/PosLinks}{Physical}In the city, I will often wonder if it is too dirty to pick up, or  
 whether I can safely acquire it from the street." {/Physical}
- 77 MB {Intuition}"Recognition; a sense of 'just what I've been looking for, but I don't know  
 why, yet.'" {/Intuition}
- 84 DM {Wow}"like finding a treasure...surprise, delight and {Physical}a sense of well-  
 being{/Physical}. {PosLinks}I am in tune with the universe{/PosLinks}"{/Wow}
- 110 JMS "Assuming it even fits my first criteria (as described in 15a), {Physical} I  
 {InspiresWork} go kind of glassy eyed picturing in my mind how I might use it in  
 an actual piece." {/InspiresWork} {/Physical}

### Question 15 Explain how you decide to select rejectamenta

- 20 JM {Physical}“I look for specific shape patterns (i like cubes/small square designs), repetitive imagery, torn items. Often the design of the text is what draws me to an object. {Intuition}Most times I can't explain why I pick what I do and why I reject other things--there's usually an inexplicable attraction to the item: {Intuition} the way it's torn or worn, where i am, etc.”{/Physical}
- 24 GD {Intuition}Intuitively{/Intuition}
- 36 DVE “{AppropriateUnique}often one-of-a-kind items attract me{/AppropriateUnique}, {Physical}or a distressed stepped on/car ran over it look, lately only 2D items attract me”{/Physical}
- 65 RW “{Intuition}I am guided by instinct more than aesthetic I think. And often the collecting goes in conceptual cycles. Though not perhaps any distinctive pattern. {Wow}I often feel the way I think of children and sea shells, or pebbles. It's just an oohh and an ahhh. Not so much 'that's pretty', but 'that's fascinating'. {Wow}{Physical}There is however, always a sense of 'I have to have that'. So there is definite possession involved. {/Physical}”{/Intuition}
- 77 MB {potential}“Again, recognition; {AppropriateUnique}a sense of compatibility/appropriateness; this will fit with, be part of, this 'unknown, but felt, object-image waiting to be 'born' {/AppropriateUnique}”{/potential}
- 84 DM {Intuition}“intuitive{/Intuition}; {Physical}texture intimacy;{/Physical} {PosLinks}used by animals”{/PosLinks}
- 110 JMS {PosLinks}“{AppropriateUnique}I gravitate towards items that appear, if only on the surface, to be at least fifty years old and have a certain coloration or patina. Especially good candidates usually include Victorian decorative items and industrial age objects. {/AppropriateUnique} I seem to choose mostly things that I think have a place in the collective unconscious, so that most people are likely to recognize or feel as though they recognize and item. {Physical}{Appropriate Unique}I evaluate it based jointly on a.) whether an item fits my usual aesthetic criteria (including favorite colorings, materials, age, classic shape vs off or post-modern shapes), followed by {potential}b.) whether I'm likely to actually be able to incorporate it in a piece of collage or assemblage.{/potential}” {/AppropriateUnique} {/Physical} {/PosLinks}



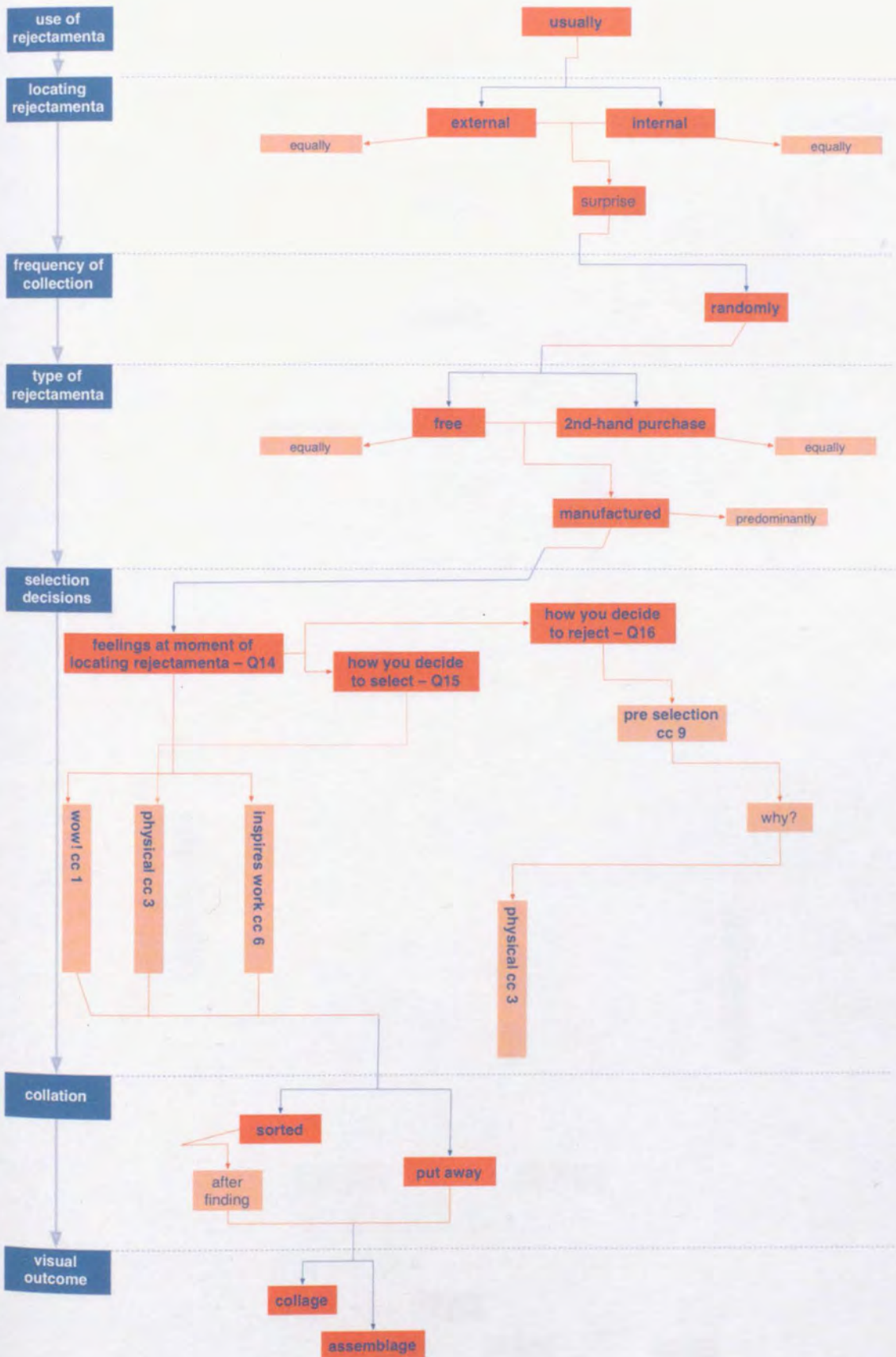
### Question 16 Explain how you decide to reject rejectamenta

- 20 JM {Physical}{Inappropriate}{PreSelect}Generally I reject items that have a really large brand name (like WAL-MART or McDonalds). I won't pick something I see a lot of unless I need it for a specific project. {/PreSelect}{/Inappropriate}{/Physical}
- 24 GD {Physical}{space}{PreSelect}"Rejectamenta that is too large to store has to be rejected,{/PreSelect} as all my work is (and has to remain) quite small-scale" {/space}{/Physical}
- 36 DVE {Physical}{PreSelect}"size, uselessness,{/PreSelect} {NegLinks}{NoPotential}spark no memories or interest for me{/NoPotential}{/NegLinks}, {PreSelect}unpleasant odour" {/PreSelect}{/Physical}
- 65 RW {Intuition}"Again, it is completely instinctual. Or laziness. {PreSelect}I don't feel like this is meant for me. Or I don't feel like it. Of course, there is always the deep regret of something not taken. {/PreSelect} {PostSelect}{NegLinks}And the remorse of rejectamenta that has been collected only to be discarded because it seems that its purpose will never be realized. It is not unlike giving away the clothes that come back into fashion the moment its been given to the Good Will. {/NegLinks} {/PostSelect}" {/Intuition}
- 77 MB {Physical}"The antithesis of above; {PostSelect}{NegLinks}that there was an error, of judgement {/NegLinks}, {NoPotential}it doesn't fit, after all {/NoPotential}OR {/PostSelect} too many technical problems (gluing/cutting/pinning/screwing etc) to incorporate into the emerging piece." {/Physical}
- 84 DM {Physical}{PreSelect}size form too related to popular culture{/PreSelect}{/Physical}
- 110 JMS {Physical}{NegLinks}{PostSelect}"If a selected item is faux in the sense that its patina or age is simulated, I feel its inauthenticity disqualifies it for what or how I want to communicate.{/PostSelect} {PreSelect}If an item is a too common element seen in popular collage or assemblage, I'm likely to reject it.{/Physical} Also, items that might carry their own baggage of political or sociological implications can interfere with the universal, 'everyman' appeal I prefer." {/PreSelect}{/NegLinks}

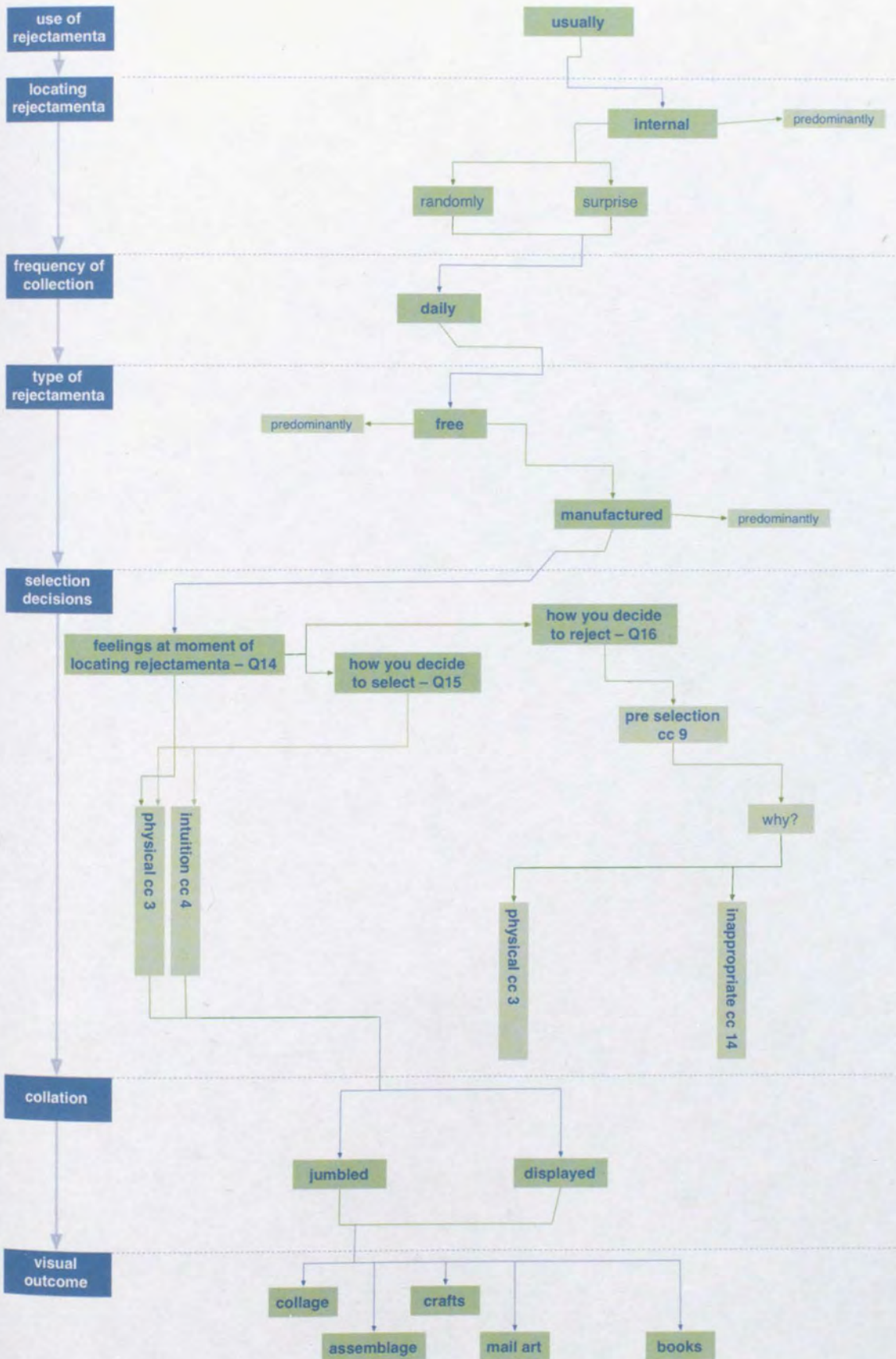


# Appendix 4.5 Rejectamenta Audit Trails [all]

Average RAT

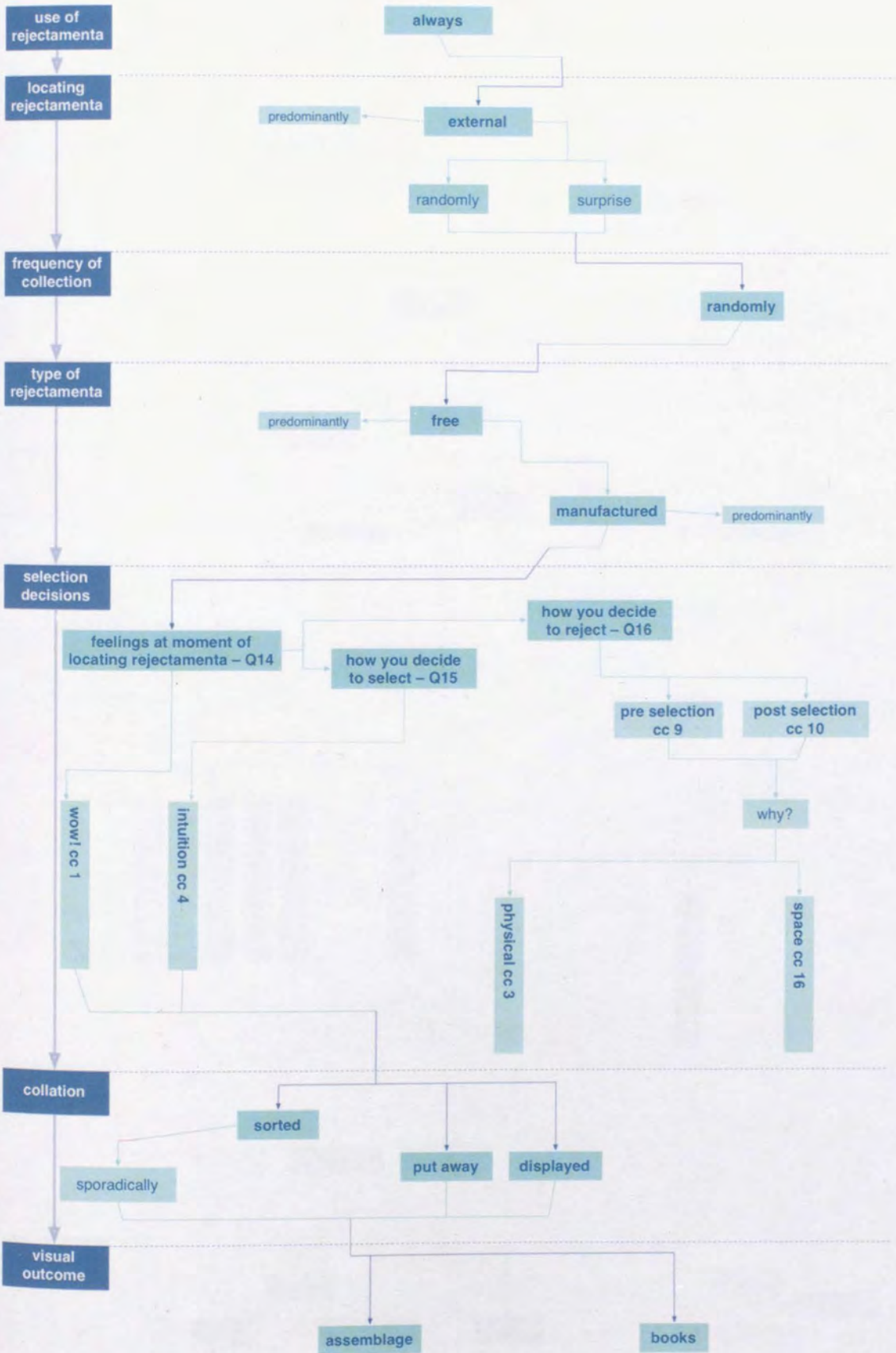


JM RAT



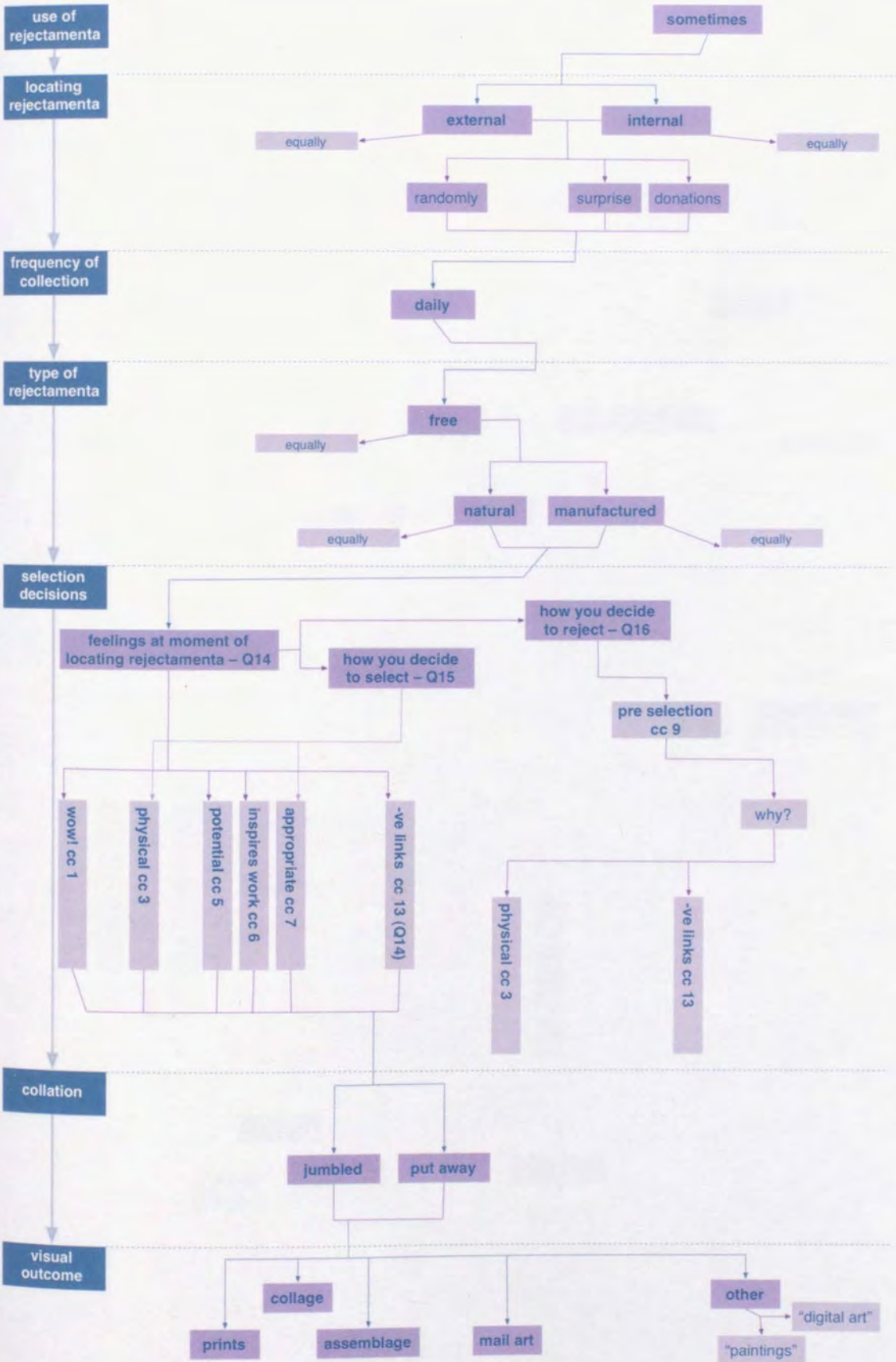


GD RAT

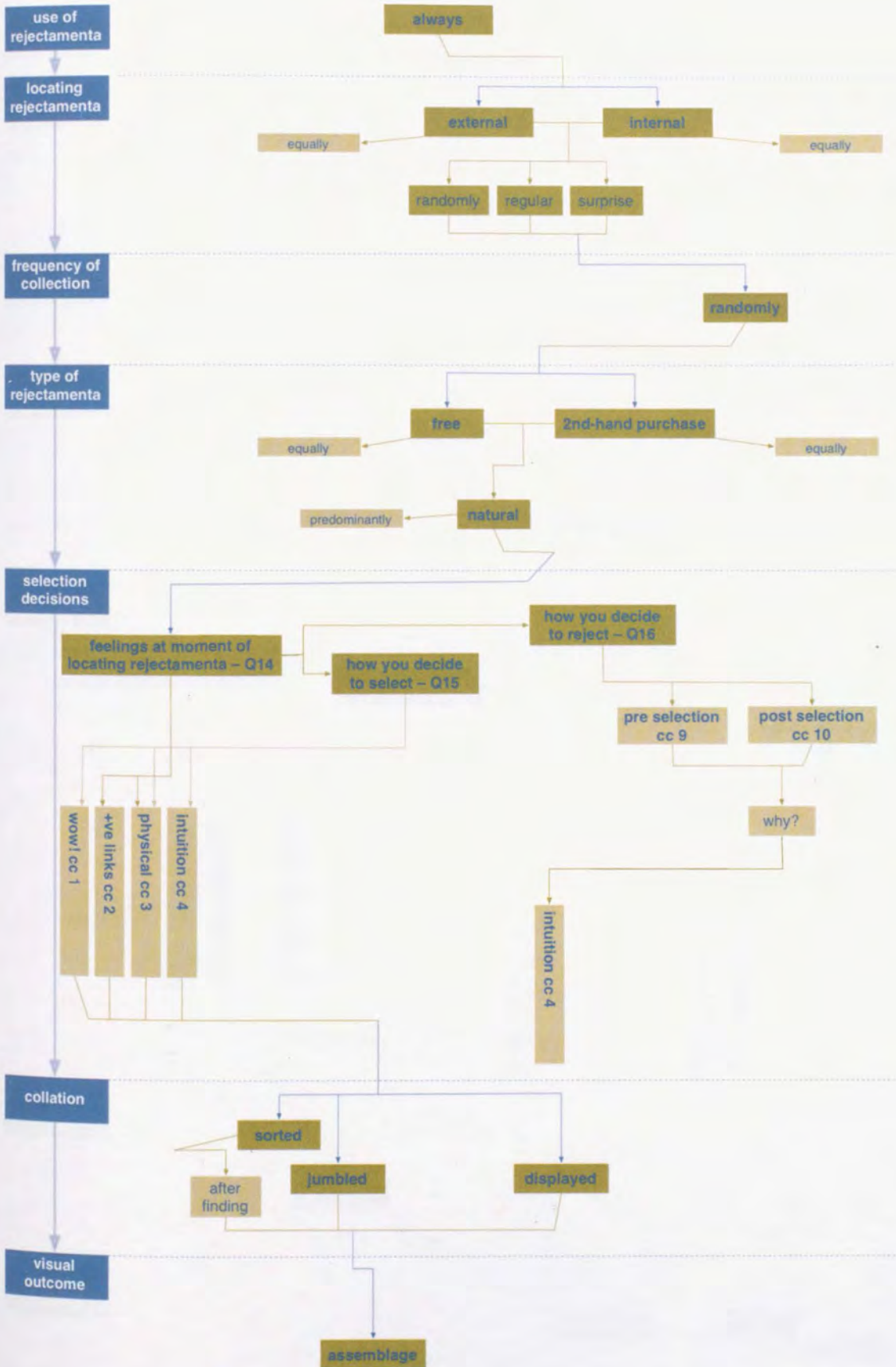




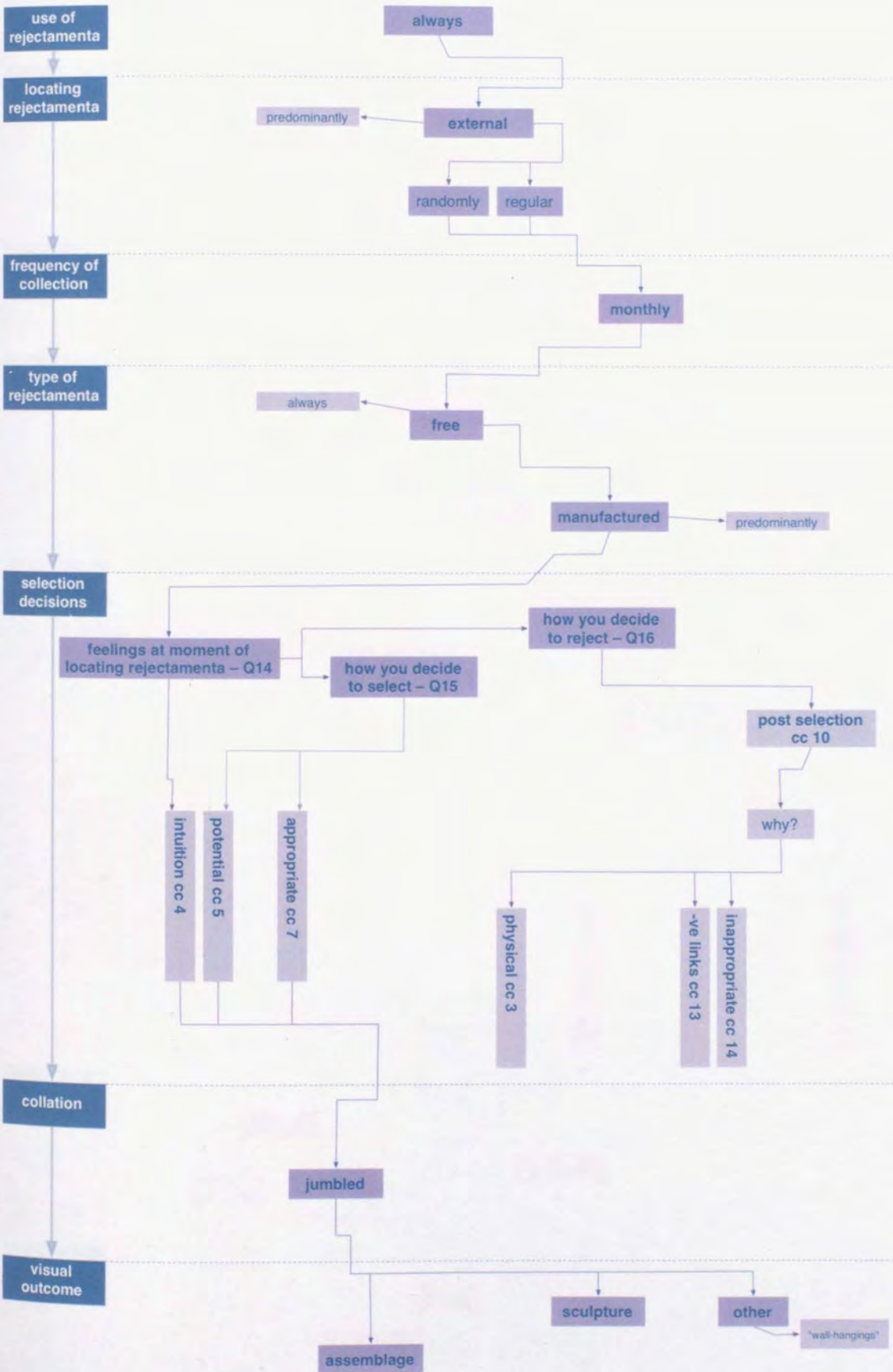
DVE RAT



RW RAT

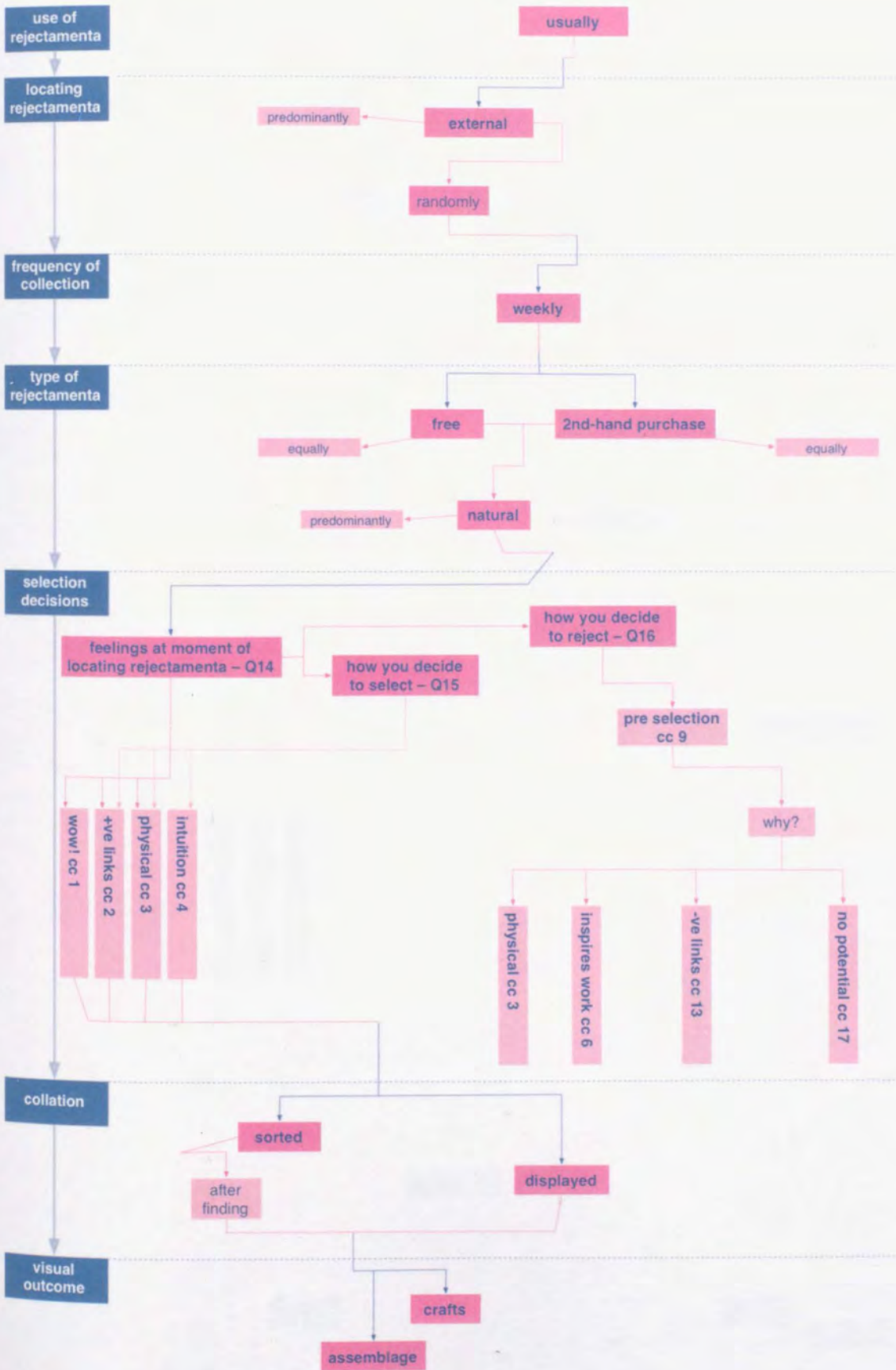


MB RAT

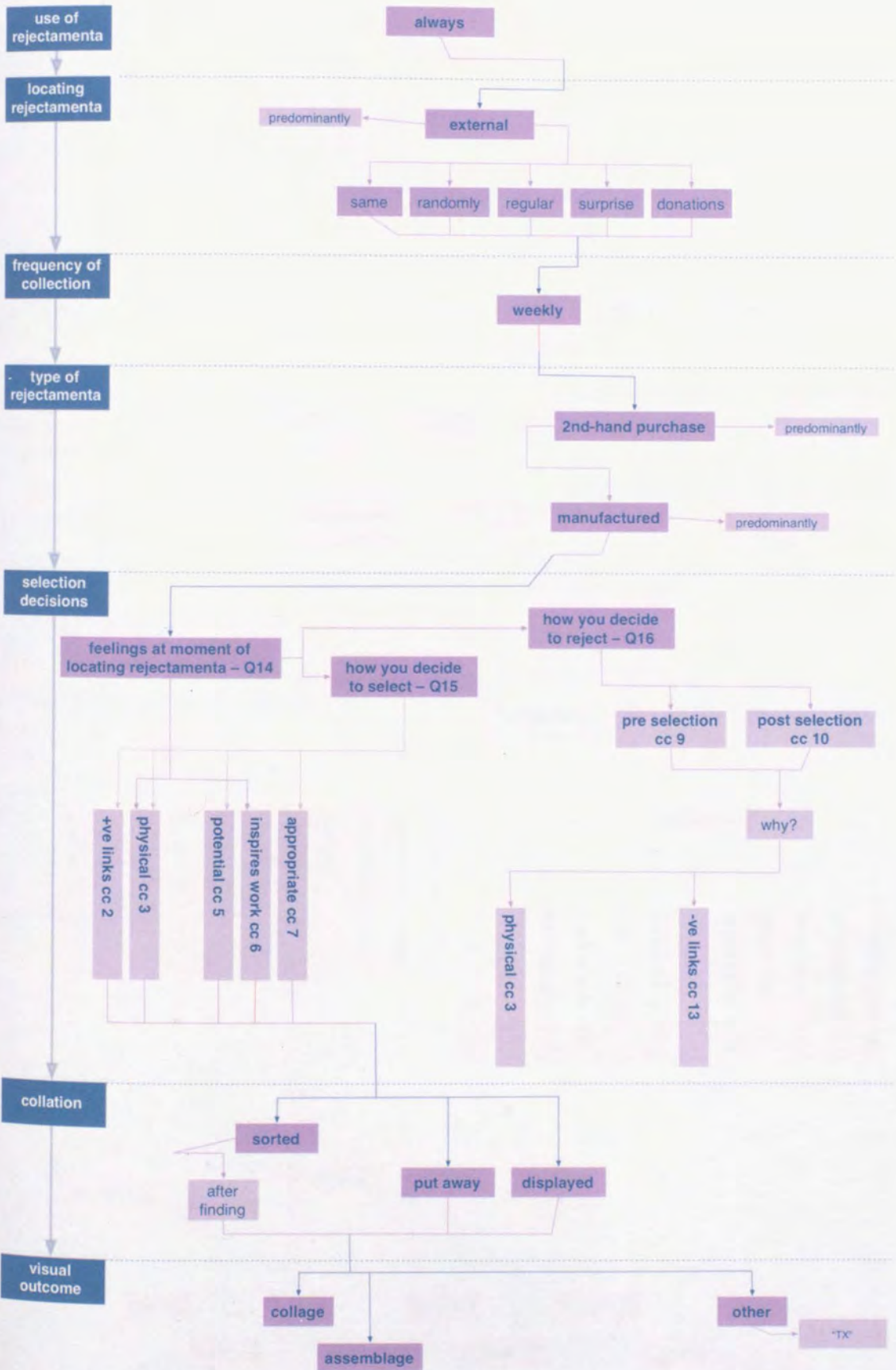




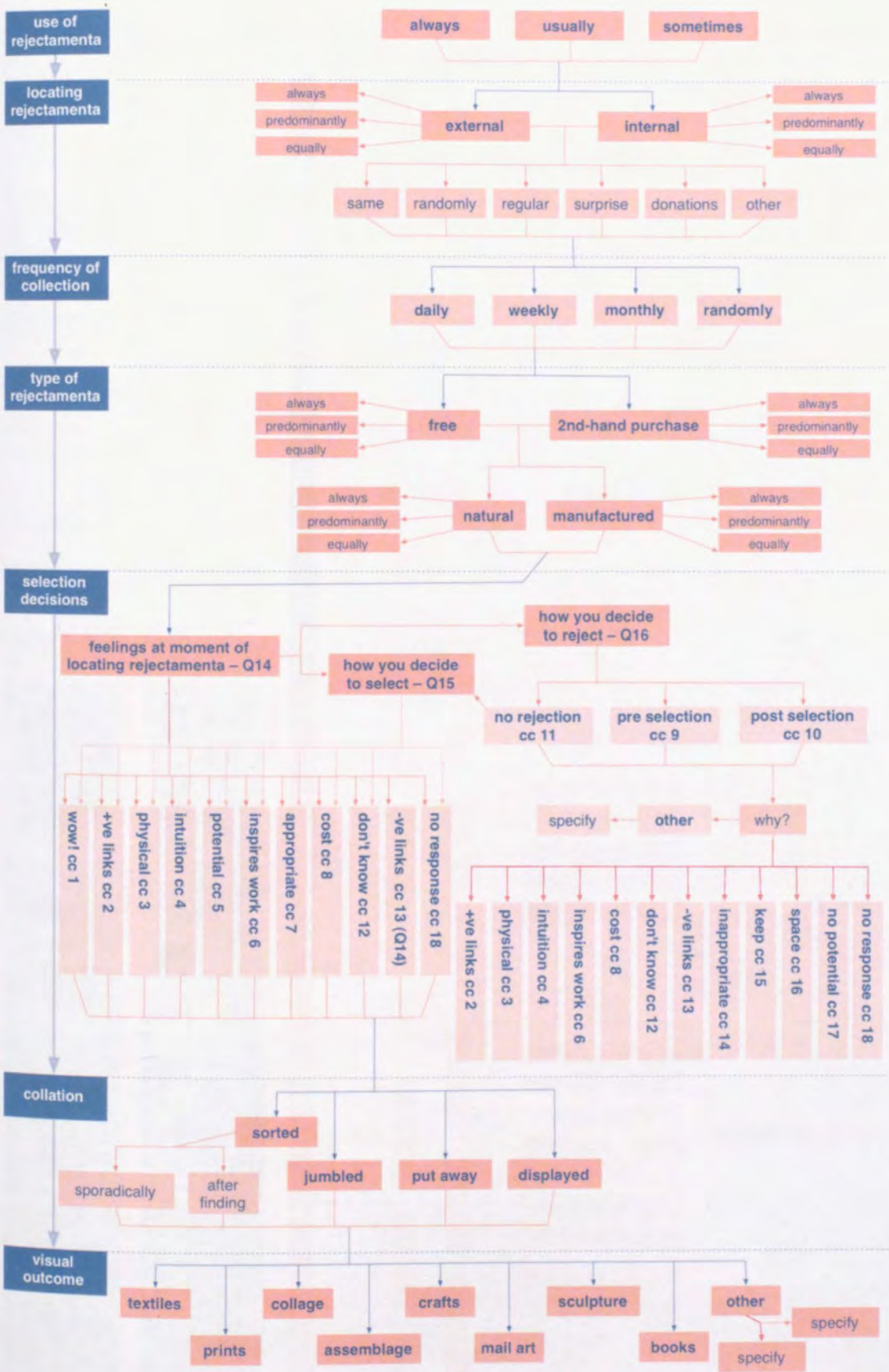
DM RAT



JMS RAT



Master RAT

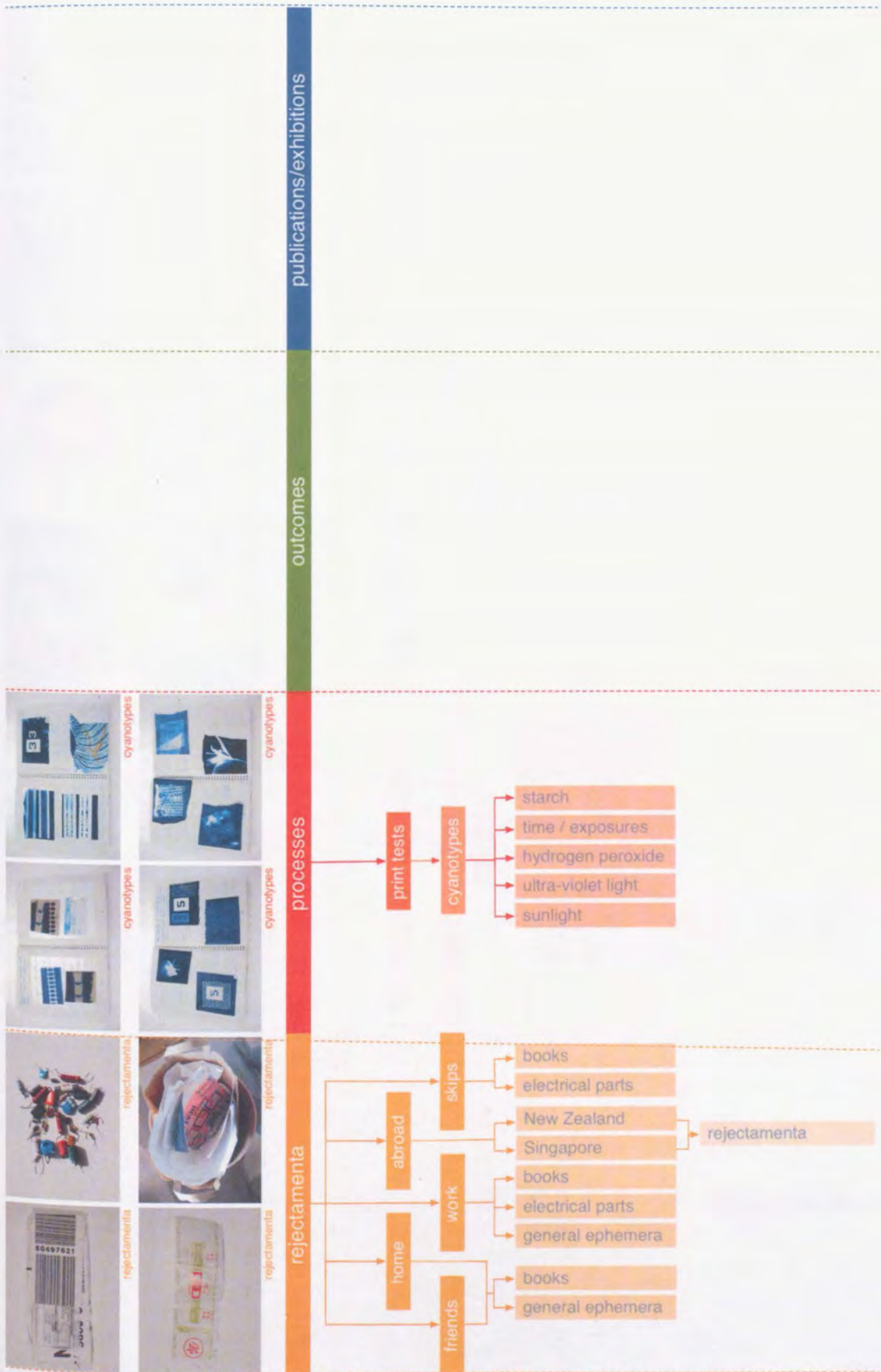


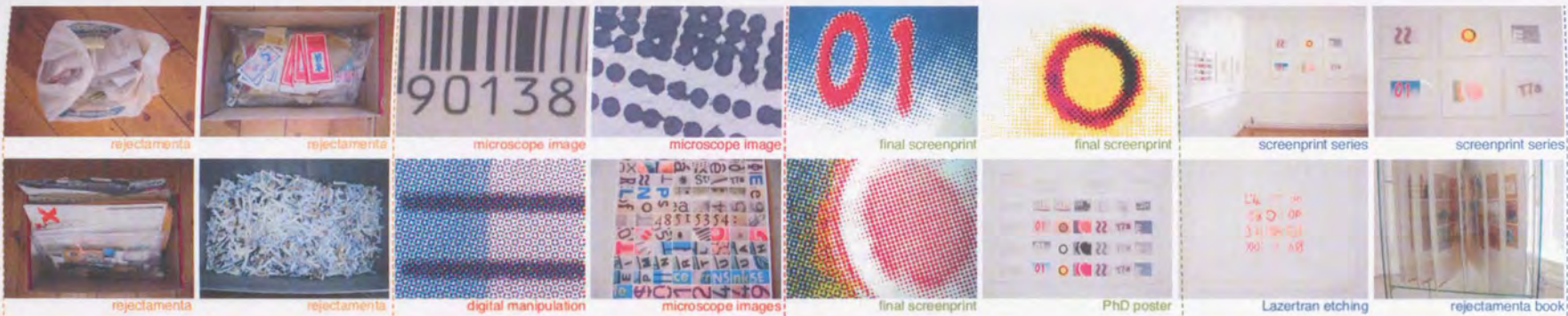


# Appendix 5.1

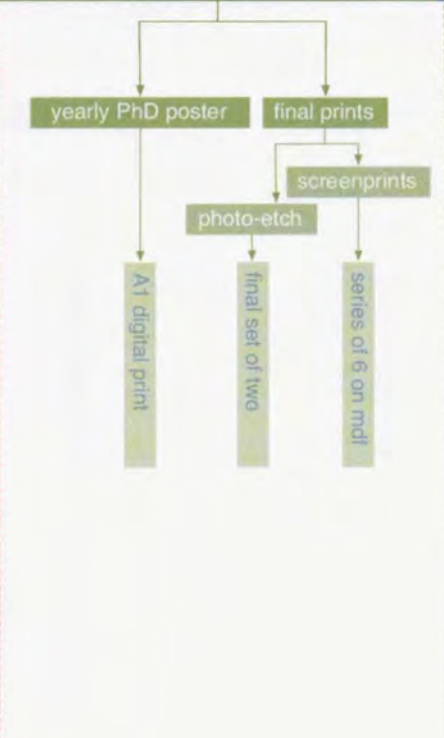
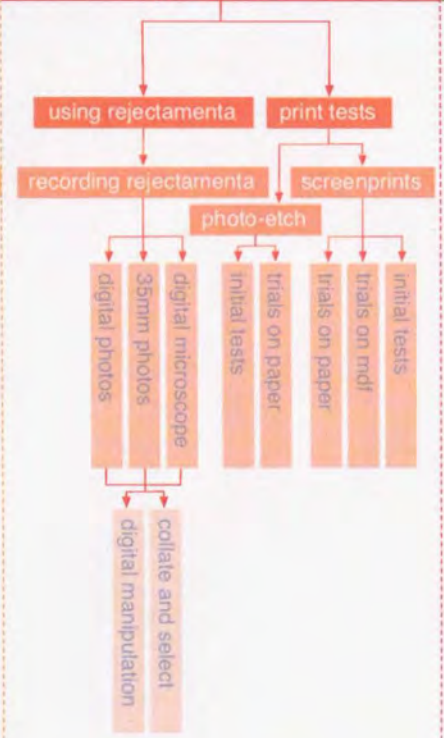
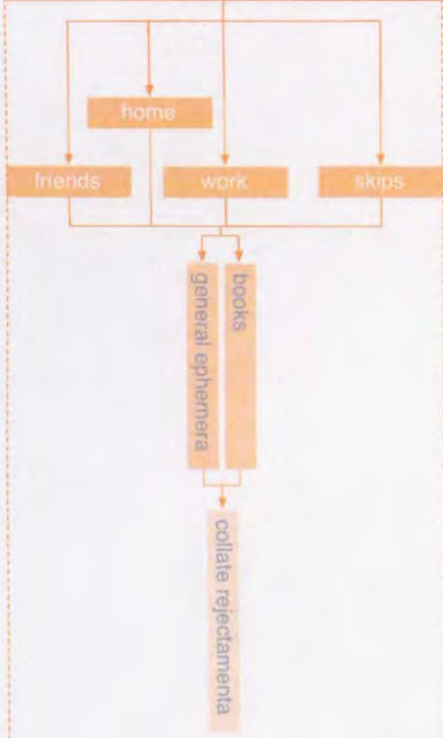
# Visual timeline 2001 – 2009

September 2001 – August 2002





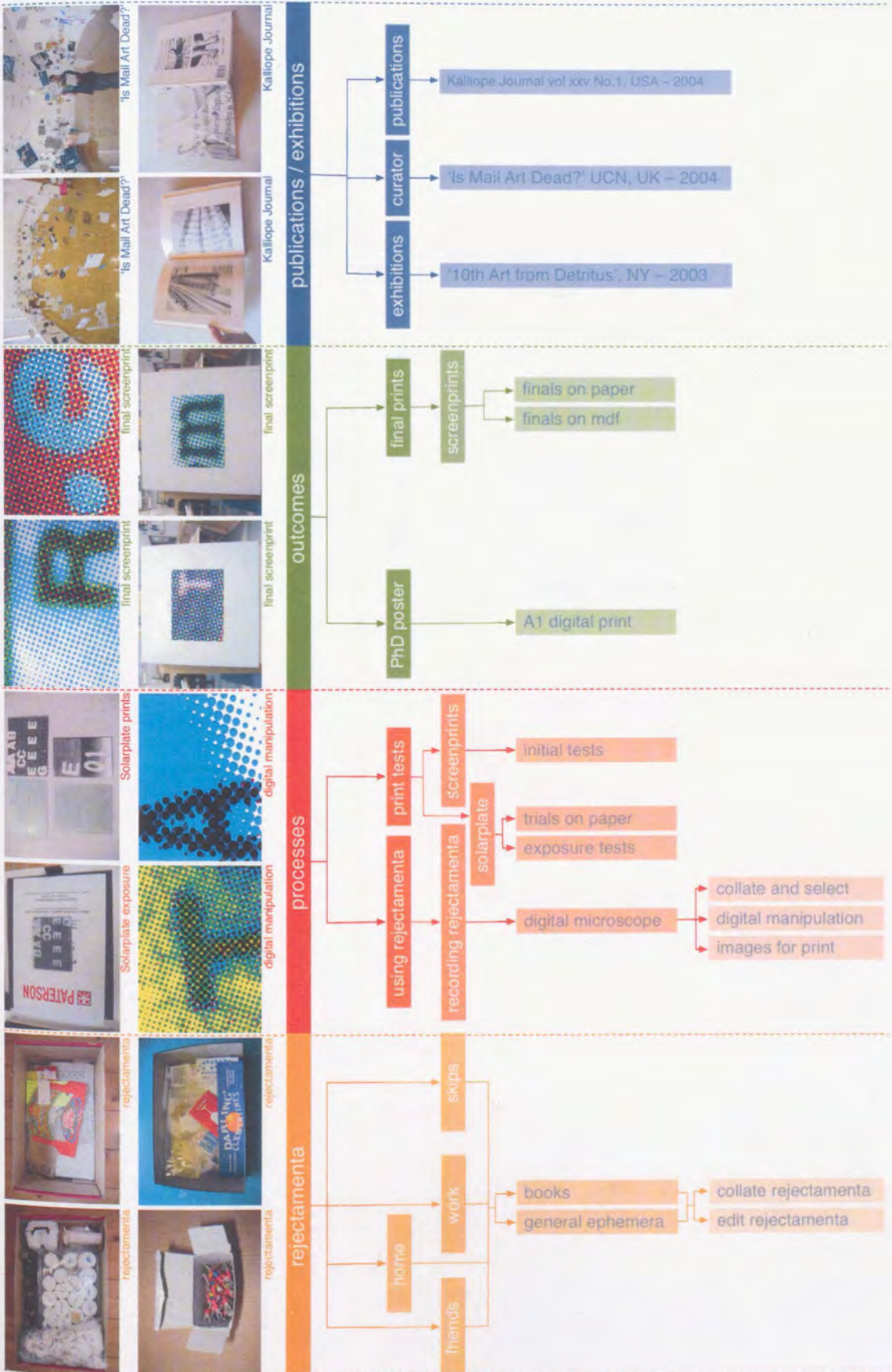
rejectamenta      processes      outcomes      publications / exhibitions



September 2002 – August 2003



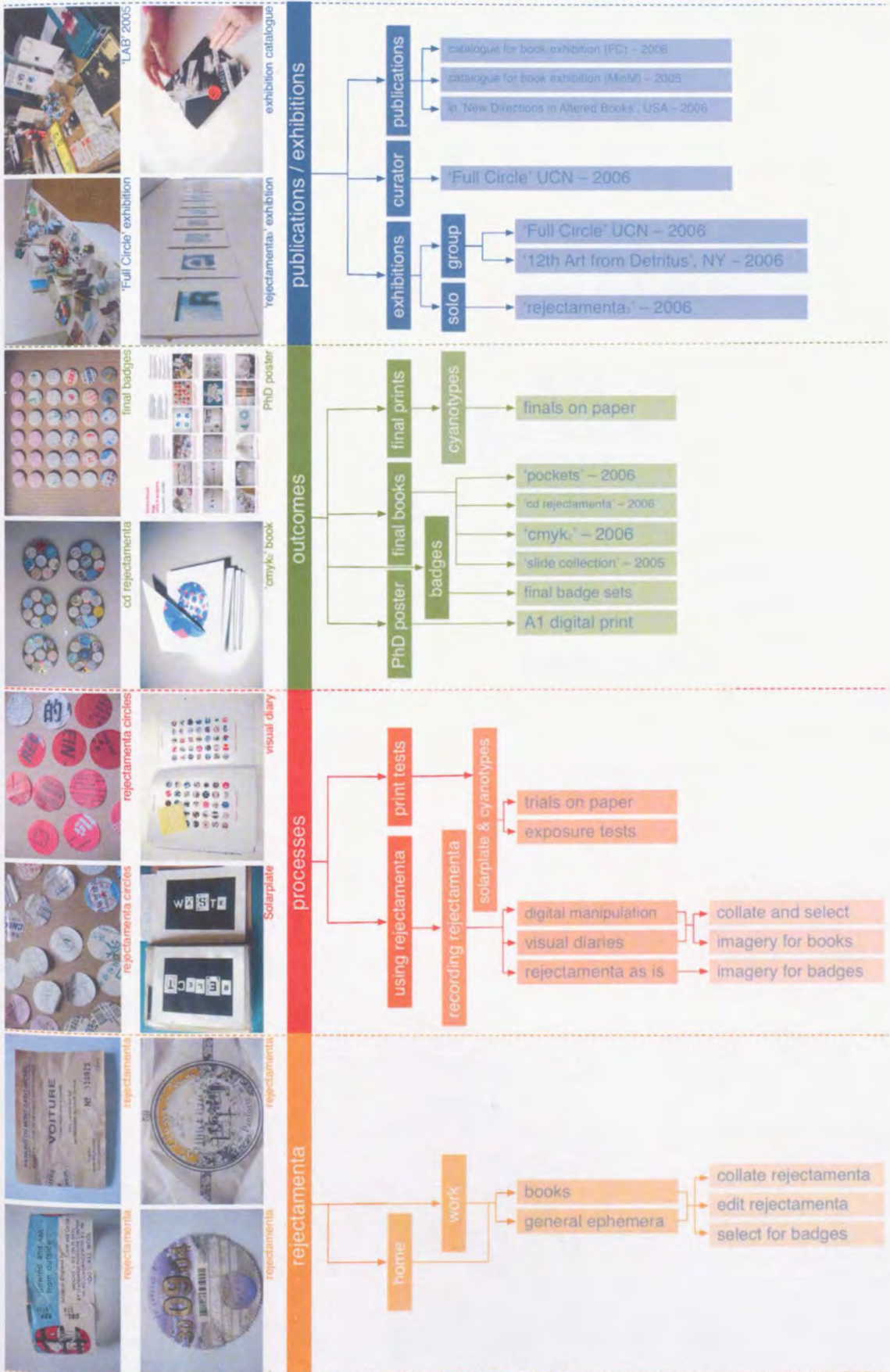
September 2003 – August 2004





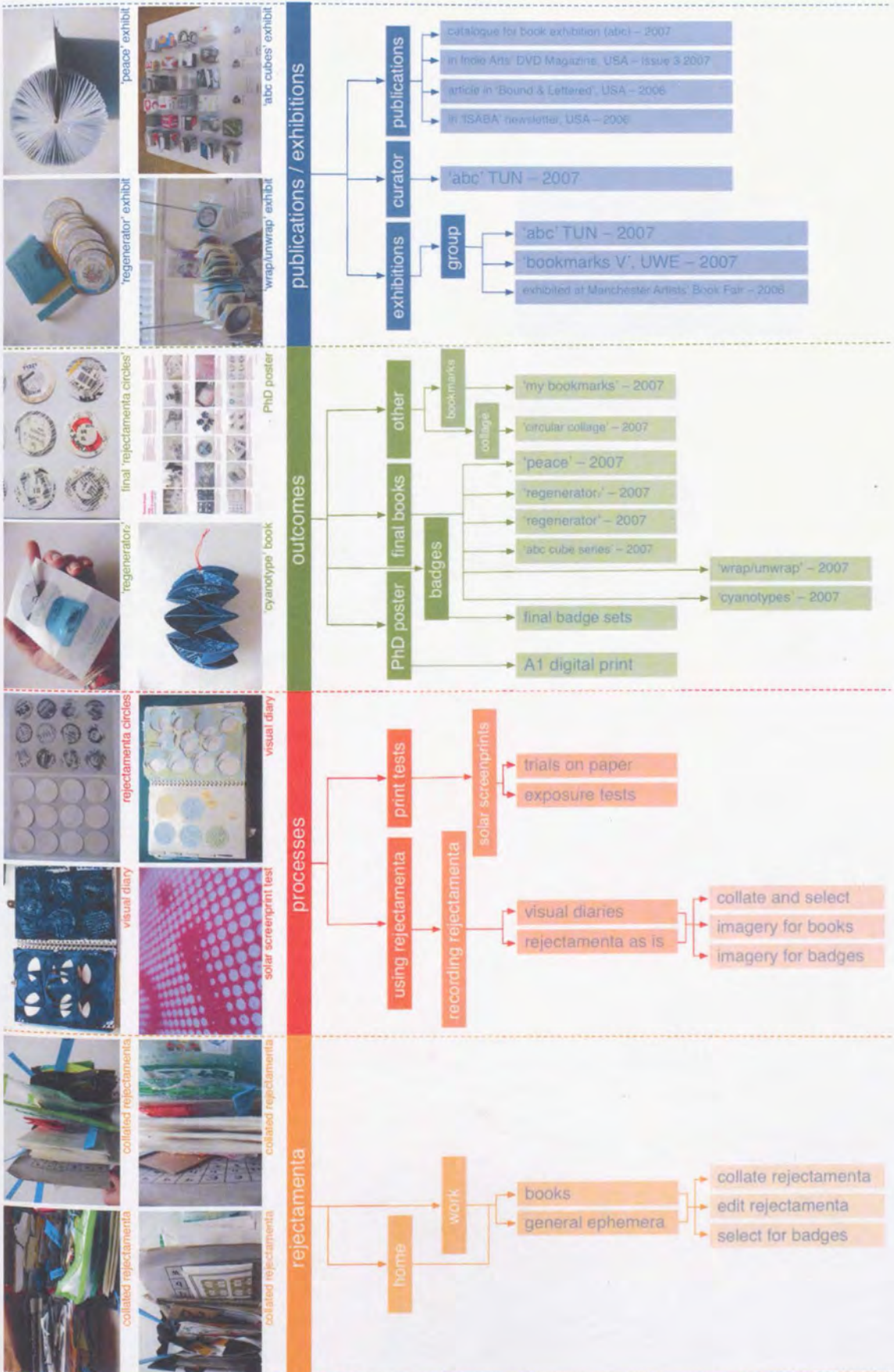


September 2005 – August 2006



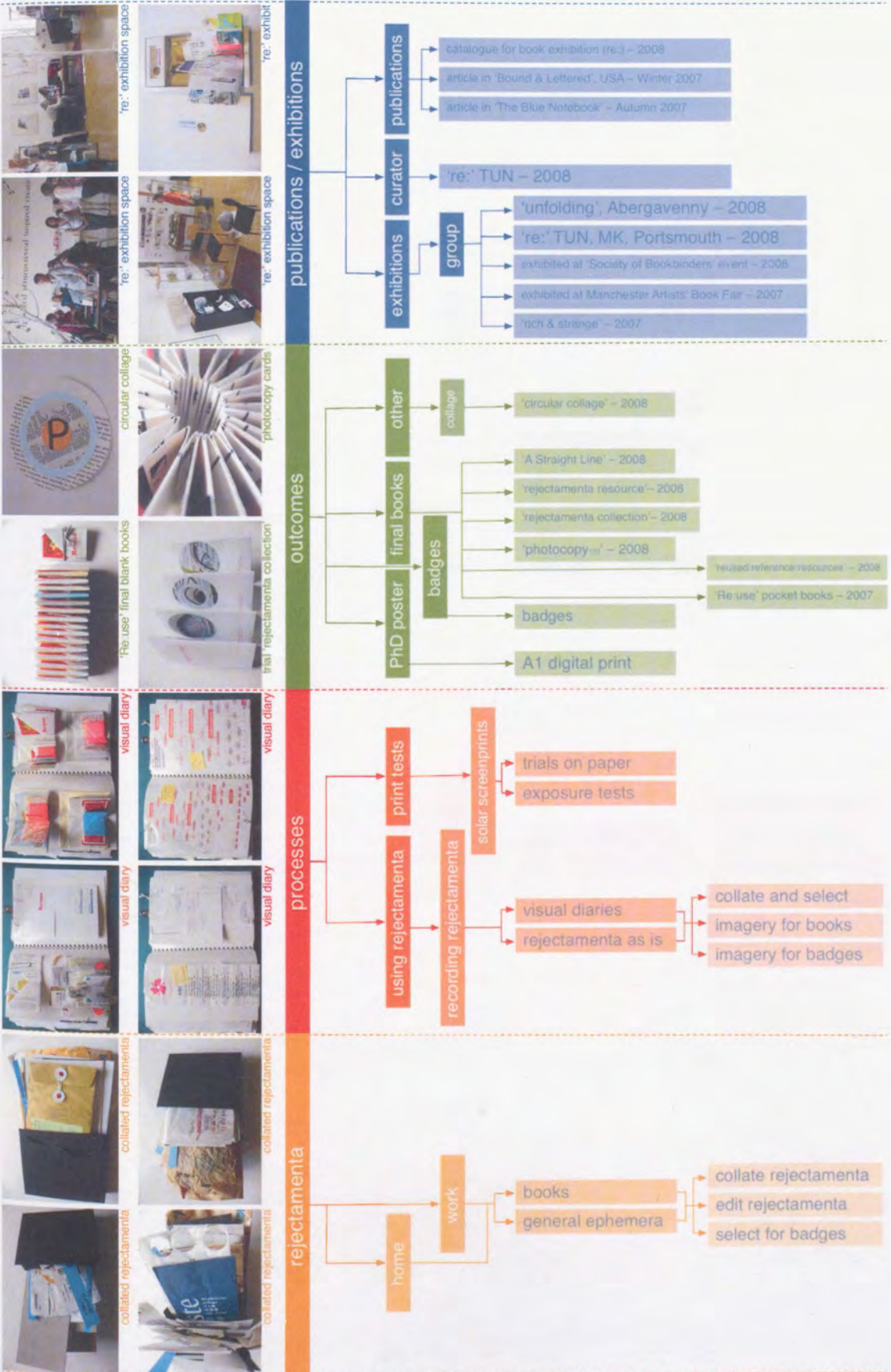


September 2006 – August 2007

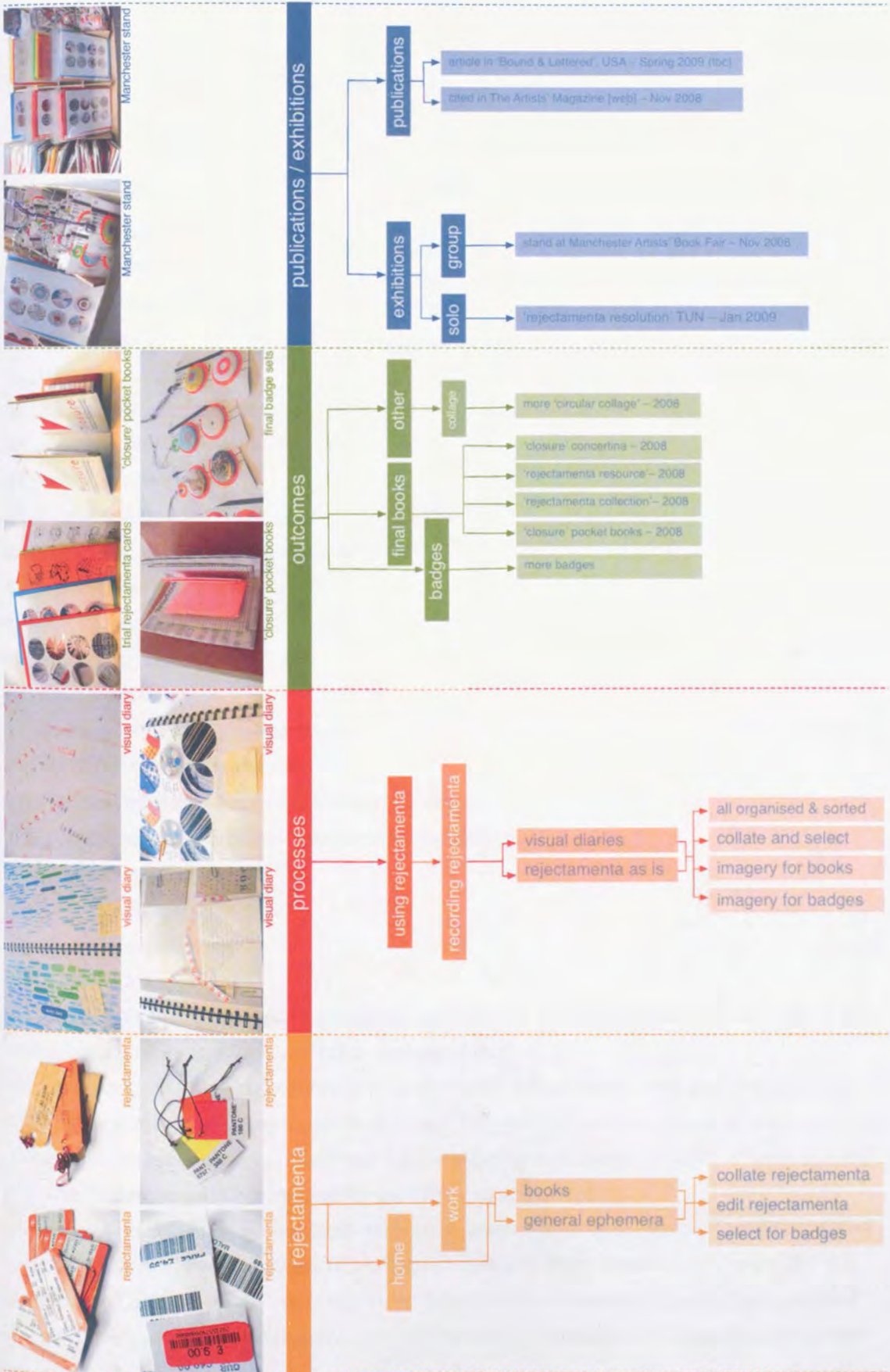




September 2007 – August 2008



September 2008 – February 2009



## Appendix 5.2 EP Questionnaire Data

### Emma Powell's Questionnaire Data

Data is ordered as it appears when emailed from the website [www.rejectamenta.com](http://www.rejectamenta.com)

q1\_artist: artist

q1\_designer: designer

q1\_crafts: crafts person

q1\_educator: educator

q1\_student: student

q2\_collage: collage

q2\_assemblage: assemblage

q2\_prints: prints

q2\_books: artist's books

q3\_frequency: usually

q3\_natManuf: predominantly manufactured

q5\_homeSpace: home space

q5\_other: home studio

q5\_other\_text: at work

q6\_time: 0-8 hours

q7\_describeSelf: I have another job that supports my creative practice

q8\_howOftenCollect: randomly

q9\_externalOrInternal: external and internal equally

q10\_preOrSeek: predominantly previously collected

q11\_regular: regular

q11\_surprise: surprise

q11\_donation: donations

q11\_other: other

q11\_describeOther: I also look randomly as I am walking to and from places. I am often to be found looking more at the ground ! than anywhere else!

q11\_comments: My regular locations are usually based at home or at work and tend to be the recycling or rubbish collecting areas. Most of my PhD work is based on the use of everyday items - things that are generally overlooked and not given any special status.

q12\_freeOrPurchased: I predominantly use 'free' rejectamenta

q12\_comments: I sometimes purchase items from second hand sales / shops. These would tend to be things like old books or other bits of paper ephemera. They would always be for sale at a low price and not really have much monetary value. Whilst doing this research I have decided that such items can still be considered to be pieces of rejectamenta. This is mainly as such lowly



priced items have still been discarded by their owners - it is just that in some instances there is an attempt at a second-hand sale before the items are finally put in the trash.

**q13\_sortedSporadically:** sorted sporadically  
**q13\_putAway:** put away

**q13\_optionalcomment:** I have 'holding' boxes where I immediately place items. I will sort through these occasionally or when I need to use some specific items. Sometimes items will be placed unchanged in book formats where their function is just to be on display. Some regularly occurring items (such as earplug containers) have their own specific 'holding' location.

**q13\_thinking:** I feel excited and physically drawn to the item. This is especially so if it is a random find. It is like unexpectedly finding a piece of treasure - all the more valuable as most people will walk straight over it and not recognise its potential. When I find a particularly 'good' find it will make me smile. The rejectamenta can produce a range of physical responses such as excitement, happiness or disgust (see question 16).

**q14\_selection:** I select items that appeal to me in a visual way. This will be due to their colour, texture, patina or patterning. They may be either type or image based or a mixture ! of the two. Once I have noticed the item there is an instant attraction which more often than not compels me to pick up the rejectamenta.

**q15\_reject:** I reject items that do not have that instant visual attraction. This may be because they are wet or dirty or the wrong size. I will also try and walk away from items if I know that my 'holding' boxes are overflowing. I do sometimes try and show some restraint in my picking up of rejectamenta! I will also pick up and inspect an item and decide to reject it at this stage. In this case I will put it back or put it in the trash (depending on what it is). I may also select an item and reject it later on when it has been in the 'holding' box for some time. This will be because I have had it for a while and had no use for it. In most cases the item will then be put in the recycling.

**q17\_publicfunding:** None

**q17a\_pubsFreq:** 6+ in the last five years

**q17a\_pubs:** As well as producing my own work and ! exhibiting it in the public domain (physical exhibitions, in publications and on the internet) I am also involved in a range of collaborative projects. These take the form of co-curating a yearly experimental artists' books exhibition and managing its website.

**q17b\_checkotherpublic:** not public

**q17b\_other:** My work is also on view through my teaching of degree level students at De Montfort University, Leicester, UK.

**q20\_furtherParticipation:** I am happy to participate in further research

**firstname:** Emma

**surname:** Powell

**address:** 73 Westfield Rd leicester LE3 6HU

**phone\_number:** 0116 2540958

**email:** emma@rejectamenta.com

**web:** www.rejectamenta.com and www.weloveyourbooks.com

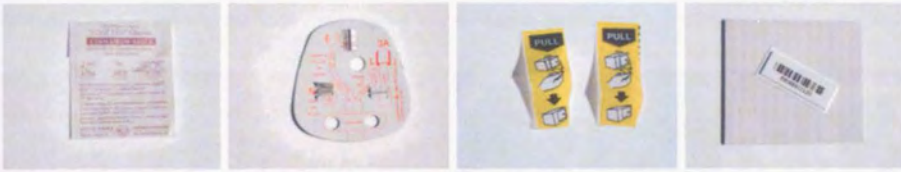
**age:** 31-40

**gender:** Female









## Appendix 5.4 Microscope images

### Letters



07 San-x packaging - ... 07 San-x packaging - ... 07 San-x packaging - ... 07 San-x packaging - ... 11 coca cola lid - an\_2



11 coca cola lid - by\_2 11 coca cola lid - R\_2 12 circuit board-0 +\_2 12 circuit board-A0 +... 12 circuit board-c4 +\_2



12 circuit board-r\_2 12 circuit board-semi ... 12 circuit parts - (M)\_2 12 circuit parts - 3a\_2 12 circuit parts - B\_2



12 circuit parts - op\_2 12 circuit parts - R\_2 12 circuit parts - sp\_2 12 circuit parts G\_2 12circuit parts - w\_2



14 barcode a + blue d... 14 barcode e + blue d... 14 barcode ec + blue ... 14 barcode ell + blue ... 14 barcode emma (blu...



14 barcode m + blue ... 14 barcode po+ blue ... 14 barcode RMH (blue... 14 barcode s + blue d... 14 barcode u + blue d...

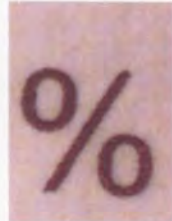




14 barcode w+ blue d...



15 deutsche post - s\_2



16 uniqlo label - %\_1



16 uniqlo label - B\_1



16 uniqlo label - E\_1



16 uniqlo label - N\_1



16 uniqlo label - q\_1



16 uniqlo label - s\_1



16 uniqlo label - u\_1



17 luggage label - 30 ...



17 luggage label - ep\_1



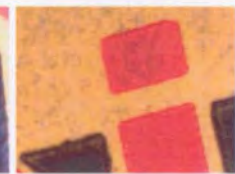
18 fruit label - pana\_1



18 fruit label - part a\_1



18 fruit label - part la...



18 fruit label - red sq...



19 uk19 - 1\_1



19 uk19 - 19\_1



19 uk19 - GR\_1



19 uk19 - TB\_1



20 joseph - are\_1



20 joseph - blkD\_1



20 joseph - blkF\_1



20 joseph - err\_1



20 joseph - exa\_1



20 joseph - irls\_1



20 joseph - is\_1



20 joseph - le\_1



20 joseph - ngle\_1



20 joseph - ose\_1



20 joseph - sh\_1





20 joseph - squ\_1



21 CE label - PE\_1



22 oxfam - a\_1



22 oxfam - c\_1



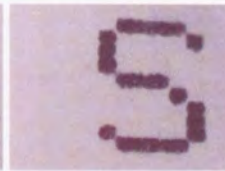
22 oxfam - E\_1



22 oxfam - m\_1



22 oxfam - o\_1



22 oxfam - s\_1



22 oxfam - visa\_1



22 oxfam - x\_1



23 sugar - pine - E



24 error type - a\_1



24 error type - e\_1



24 error type - o\_1



24 error type - R



24 error type - T-



25 teabag- St



25 teabag- T7a



26 book-bluetext- E



26 book-bluetext- L



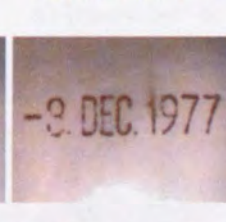
26 book-bluetext- N



26 book-bluetext- P



27 book - date - 1977



27 book - date - dec



27 book - date - feb



27 book - date - may



29 - book-weave1-a



30 book - blue - s



30 book - e



30 book - f

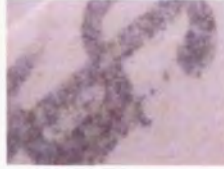




30 book - no's - colon



30 book - o



32 Hello K - \$



32 sugar - ant - A



32 sugar - ant - H



32 sugar - ant - i



32 sugar - ant - M



32 sugar - ant - N



32 sugar - ant - R



32 sugar - ant - Ts



32 sugar - ant - Ublue



32 Sugar - pine - L



32 sugar - pine - P



33 planet ticket - ce



33 planet ticket - Fr



33 planet ticket - nk



33 planet ticket - NS



33 planet ticket - SE



33 planet ticket - te



34 cinema ticket - \$



34 cinema ticket - A



34 cinema ticket - bigI



34 cinema ticket - bigT



34 cinema ticket - C



34 cinema ticket - D



34 cinema ticket - I



34 cinema ticket - L



34 cinema ticket - N



34 cinema ticket - P



34 cinema ticket - sq





34 cinema ticket - T



35 PHL label -codes - ...



35 PHL label -codes - ...



35 PHL label -codes - ...



35 PHL label -codes - R



35 PHL label -codes - ...



35 PHL label -codes - ...



35 PHL label -codes - U



38 Philly loop - A



38 Philly loop - G



38 Philly loop - LAT



38 Philly loop - T



39 SAT label - DAY



39 SAT label - use by



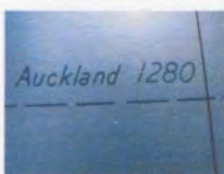
40 red tax disc - leice...



40 red tax disc - s copy



42 NZ map - a copy



42 NZ map - auckland...



42 NZ map - N copy



42 NZ map - sun-mon...



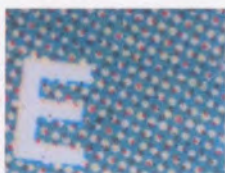
43 Gatecrasher - BE c...



43 Gatecrasher - TO c...



44 Barry postcard - B...



44 Barry postcard - E ...



44 Barry postcard - T ...



45 Fillets postcard - ...



46 Mark postcard - e ...



46 Mark postcard - g ...



46 Mark postcard - re...



46 Mark postcard - s ...





46 mark postcard - v ...



48 Map coast - B copy



48 Map coast - e copy



48 Map coast - hill co...



49 bus e



49 bus m



49 bus real u



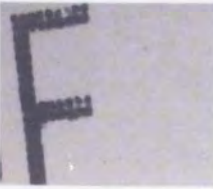
49 bus s



49 bus t



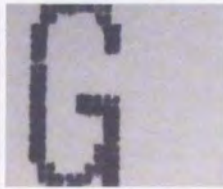
50 cd receipt - a



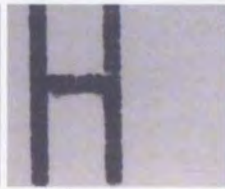
50 cd receipt - f



50 cd receipt - fx



50 cd receipt - g



50 cd receipt - h



50 cd receipt - me



50 cd receipt - nt



50 cd receipt - s



50 cd receipt - v



50 cd receipt - y



51 post receipt - at



51 post receipt - be



51 post receipt - date ...



51 post receipt - e



51 post receipt - is



51 post receipt - m



51 post receipt - no



51 post receipt - o



51 post receipt - of



51 post receipt - on



51 post receipt - or



51 post receipt - p.



51 post receipt - R



51 post receipt - red on



51 post receipt - s



51 post receipt - st



51 post receipt - t



51 post receipt - the



51 post receipt - w:m ...



51 post receipt - yo



53 uniqlo receipt - b



53 uniqlo receipt - t



53 uniqlo receipt - z



54 eye ticket - a



54 eye ticket - b



54 eye ticket - f



CU 03 red label - G\_2



CU 07 San-x packagin...



CU 12 circuit parts - (...)



CU 16 uniqlo label - o...



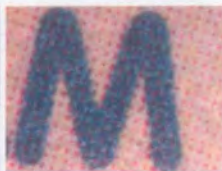
CU 18 fruit label - par...



CU 36 FI entry tag - e



CU 39 SAT label - SAT



CU 43 Gatecrasher - ...



CU 51 post receipt - ...



CU 51 post receipt - ...



CU 54 eye ticket - h



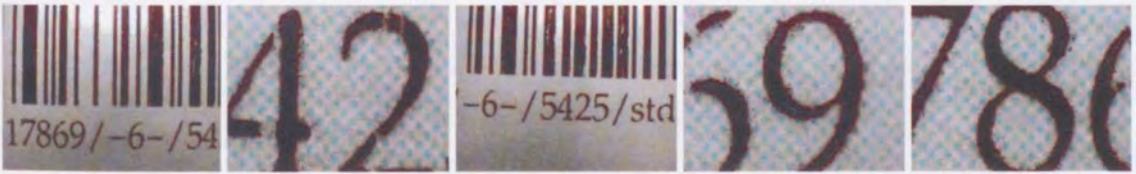
## Numbers



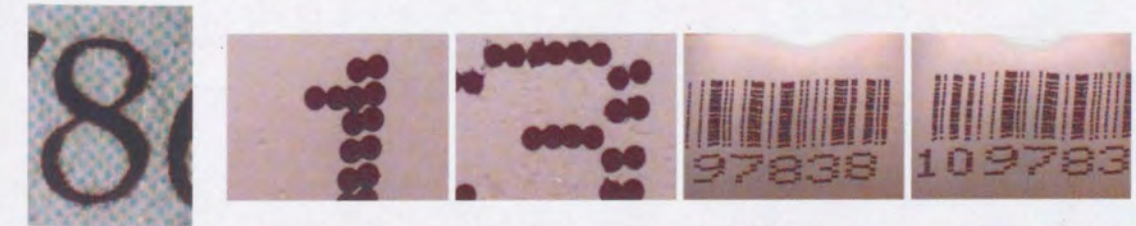
01 APC barcode - 70.t... 06 Fury barcode - 08\_2 06 Fury barcode - 49\_2 07 San-x packaging - ... 12 circuit board-c4 +\_2



12 circuit parts - 002... 12 circuit parts - 07\_2 12 circuit parts - 3a\_2 12 circuit parts - 5\_2 12 circuit parts - 5blo...



14 barcode 17869 (bl... 14 barcode 42+ blue ... 14 barcode 5425 (blue... 14 barcode 6 9 + blue... 14 barcode 786 + blu...



14 barcode 8 + blue d... 15 deutsche post - 1 ... 15 deutsche post - 3 ... 15 deutsche post - ba... 15 deutsche post - ba...



16 uniqlo label - 1\_1 16 uniqlo label - 100... 16 uniqlo label - 4\_1 16 uniqlo label - 5\_1 16 uniqlo label - 6\_1



16 uniqlo label - 69 n... 16 uniqlo label - 8\_1 16 uniqlo label - 9\_1 16 uniqlo label - barc... 17 luggage label - 30 ...





19 uk19 - 1\_1

19 uk19 - 19\_1

19 uk19 - 38\_1

19 uk19 - 88\_1

21 CE label - 07\_1



21 CE label - 56\_1

21 CE label- 3104\_1

22 oxfam - 2\_1

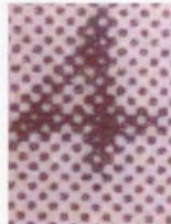
27 book - date - 1977

27 book - date - dec

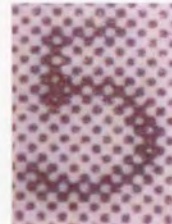


27 book - date - feb

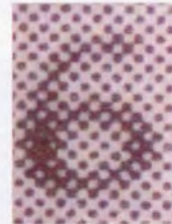
27 book - date - may



30 - book-weave2- 4



30 - book-weave2- 5



30 - book-weave2- 6



31 book - no's - 48

31 book - no's - 51

31 book - no's - 53

31 book - no's - 54

32 Hello K - 0



32 Hello K - 5



35 cinema ticket - 0



35 cinema ticket - 1



35 cinema ticket - 2



35 cinema ticket - 4



35 cinema ticket - 4too



35 cinema ticket - 9jpg



35 cinema ticket - big0



35 PHL label -codes - ...



37 PHL label -codes - ...





37 PHL label -codes - ...



39 SAT label - use by



42 NZ map - auckland...



43 SAT label - (01)



43 SAT label - (17)



43 SAT label - 020



44 red tax disc - 0. co...



44 red tax disc - 02 c...



44 red tax disc - 2 copy



44 red tax disc - 2862...



44 red tax disc - big 0...



44 red tax disc - big 1...



45 blue tax disc - 0 co...



45 blue tax disc - 03 c...



45 blue tax disc - 317...



46 NZ map - 0o copy



46 NZ map - 28 copy



46 NZ map - 360 copy



46 NZ map - 50 copy



46 NZ map - 60 copy



46 NZ map - 728 copy



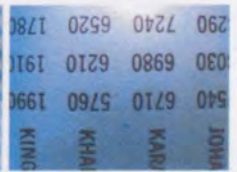
46 NZ map - 80 copy



46 NZ map - 90 copy



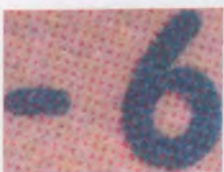
46 NZ map - 138 copy



46 NZ map - lat long c...



47 Gatecrasher - 30 c...



47 Gatecrasher - 6 co...



47 Gatecrasher - blac...



47 Gatecrasher - blac...



47 Gatecrasher - blac...





47 Gatecrasher - blac...



48 barry postcard - b...



49 Fillets postacard - ...



49 Fillets postacard - ...



49 Fillets postacard - ...



49 Fillets postacard - ...



52 Map coast - 3 copy



53 bus 2



53 bus 3



53 bus 6



53 bus 8



54 cd receipt - 11



54 cd receipt - 31



54 cd receipt - 34



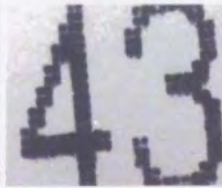
54 cd receipt - 36



54 cd receipt - 40



54 cd receipt - 42



54 cd receipt - 43



55 post receipt - 12



55 post receipt - 21



55 post receipt - 22



55 post receipt - 29



55 post receipt - 40



55 post receipt - 72



55 post receipt - 82



56 security code - 0



56 security code - 2



56 security code - 4



56 security code - 5

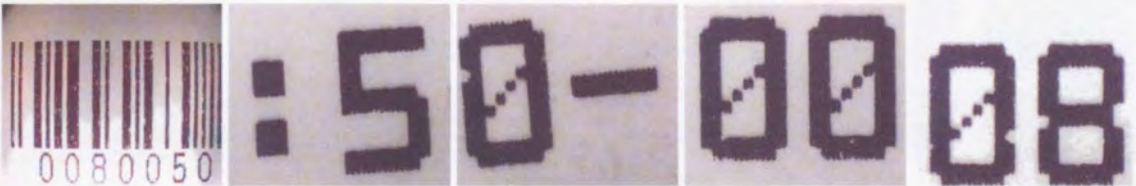


56 security code - 7





56 security code - 8    56 security code - 80    57 uniqlo receipt - 3    57 uniqlo receipt - 5    57 uniqlo receipt - ba...



57 uniqlo receipt - co...    58 eye ticket - ..5    58 eye ticket - 0-    58 eye ticket - 00    58 eye ticket - 08



58 eye ticket - 17    58 eye ticket - 27    58 eye ticket - 6..    58 eye ticket - 7-    58 eye ticket - 7..

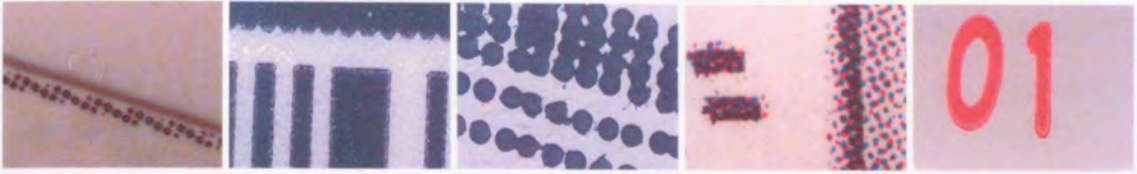


58 eye ticket - 8-    58 eye ticket - barcode    birthday    CU 07 San-x packagin...    CU 14 barcode 6 + blu...



CU 58 eye ticket - 02

## Patterns



06 Fury barcode - dot... 06 Fury barcode - line... CU 06 Fury barcode - ... CU 07 San-x packagin... CU 07 San-x packagin...



CU 07 San-x packagin... 07 San-x packaging - ... 09 red stars - K shape... 09 red stars - sharp s... 11 circuit board- +\_2



13 thin barcode\_2 14 barcode (blue dot)\_2 14 barcode minus+ bl... 14 barcode RMH (blue... 15 deutsche post - 1 ...



15 deutsche post - 3 ... 15 deutsche post - ba... 15 deutsche post - ba... 15 deutsche post - cu... 15 deutsche post - do...



15 deutsche post - m... 16 uniqlo label - barc... 17 luggage label - ep\_1 17 luggage label - red... 18 fruit label - red sq...



18 fruit label - stripes... 20 joseph - blines\_1 CU 20 joseph - blkdot... 20 joseph - blkdots\_1 20 joseph - redbig\_1





20 joseph - redflag.2j...

20 joseph - redflag\_1

20 joseph - redot\_1

20 joseph - redots\_1

20 joseph - shape\_1



20 joseph - whdot\_1

20 joseph - whlines\_1

20 joseph - yell-blk\_1

20 joseph - yell-dots\_1

21 CE label - 6\_1



21 CE label - arrow\_1

22 oxfam - star\_1

22 oxfam - visa\_1

23 fruit - red &amp; leaf\_1

23 fruit - red fruit\_1



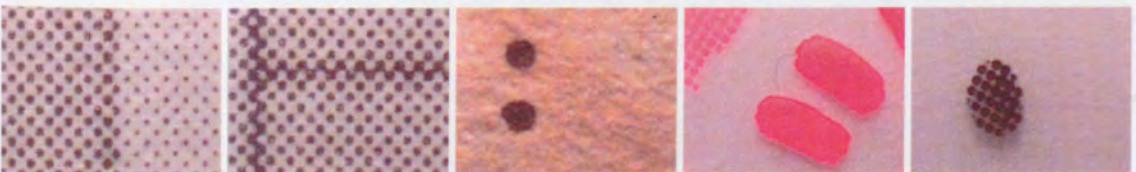
24 error type - dots\_1

24 error type - ss

25 teabag- Star

25 teabag- Staple

CU 29 - book-weave1...



30 - book-weave2- c...

30 - book-weave2- T

30 book - no's - colon

32 Hello K - 2 redlines

32 Hello K - dark dots



32 Hello K - lines

CU 32 Hello K - o

32 Hello K - pale dots

32 Hello K - red line

32 Hello K - T

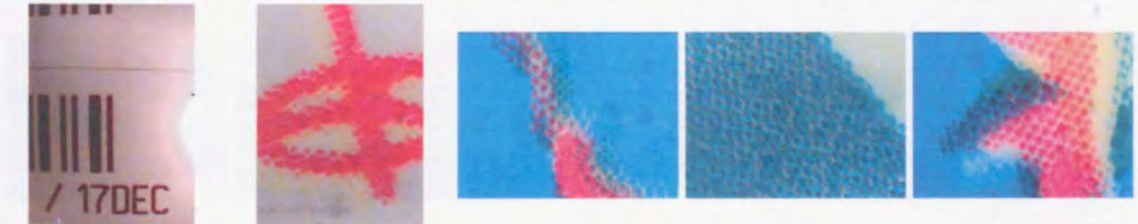




32 Hello K - Whiskers 33 Sugar - pine - blue 33 Sugar - pine - blue... 33 Sugar - pine - skin 33 sugar - pine - bl+L...



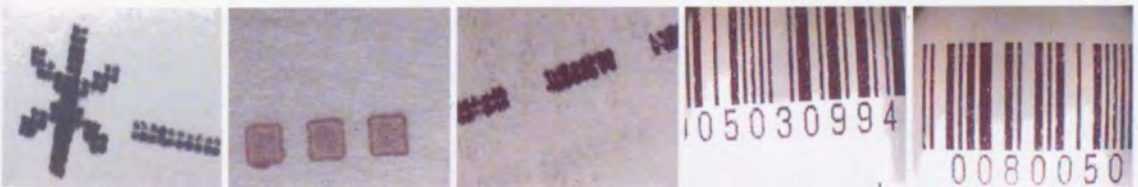
34 planet ticket - 2lin... 35 cinema ticket - line 34 cinema ticket - sq 37 PHL label -codes - ... 37 PHL label -codes - ...



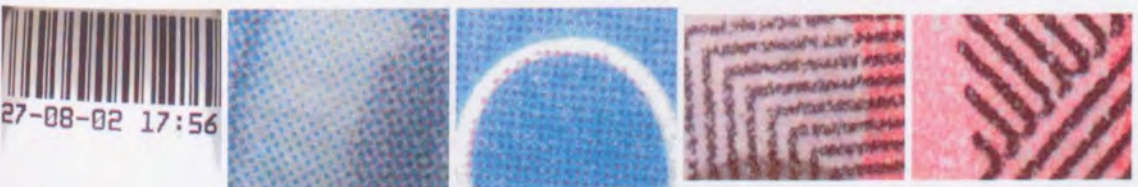
35 PHL label -codes - ... 39 skiing.red pole 39 skiing.red twist 41 snowboarding - bl... 41snowboarding - red...



41snowboarding - sn... 43 SAT label - (01) 43 SAT label - (17) 43 SAT label - 020 54 cd receipt - dashes



54 cd receipt - star CU 51 post receipt - ... 57 uniql receipt - da... 57 uniql receipt - ba... 57 uniql receipt - co...



58 eye ticket - barcode 58 eye ticket - blue d... 58 eye ticket - semi ci... 44 red tax disc - corn... 44 red tax disc - part ...



46 NZ map - dot copy 46 NZ map - dot-circl... 46 NZ map - more dot... 46 NZ map - cross copy 46 NZ map - blueline ...



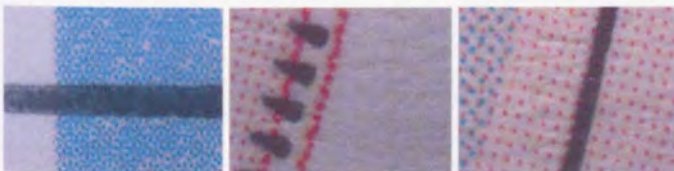
46 NZ map - red-blue... 47 Gatecrasher - line ... 48 barry postcard - b... 48 barry postcard - st... 48 barry postcard - al...



48 barry postcard - p... 48 barry postcard - d... 49 Fillets postacard - ... 49 Fillets postacard - ... 50 mark postcard - pi...



50 mark postcard - bl... 50 mark postcard - re... 50 mark postcard - 8 ... 51 USA 2 - dark plane... 51 USA 2 - orange pla...



51 USA 2 - dark line c... 52 Map coast - arrow... 52 Map coast - dots c...



## Appendix 5.5 Print tests



solar prints



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



cyanotype



solar print prep



solar print prep



solar print



solar print



solar print



solar print





solar print



solar print



solar print



solar print



solar print



solar print



solar print



solar print



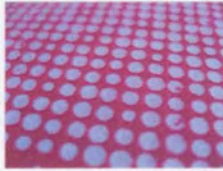
solar print



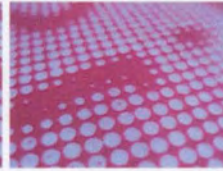
solar print



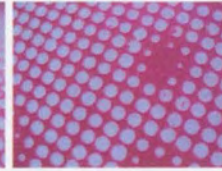
solar print



solar print



solar print



solar print



solar print

# Appendix 5.6 Visual diaries



































# Appendix 5.7 Books



rejectamenta



cmyk



cmyk



rejectamenta



poster book



poster book



art+start



rock/paper



rock/paper



rock/paper



cmyk-2



cmyk-2



cmyk-2



cmyk-2



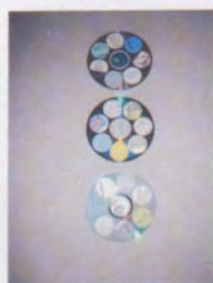
slide collection



slide collection



slide collection-2



cd rejectamenta

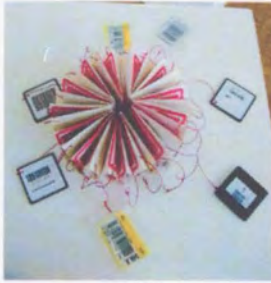


cd rejectamenta



pockets





pockets



'abc' cube series



'abc' cube series



'abc' cube series



'abc' cube series



'abc' cube series



'abc' cube series



regenerator



regenerator



regenerator



cyanotypes



cyanotypes



regenerator-2



regenerator-2



wrap/unwrap



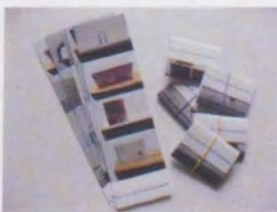
wrap/unwrap



wrap/unwrap



wrap/unwrap



my bookmarks



my bookmarks





my bookmarks



reuse pocket books



reuse pocket books



reuse pocket book



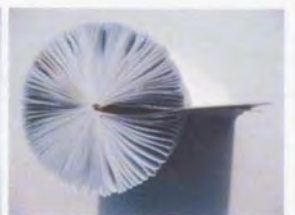
reuse pocket book



peace



peace



peace



peace



rejectamenta collection 1



rejectamenta collection 2



rejectamenta collection 3



rejectamenta collection 4



rejectamenta collection 5



rejectamenta collection 6



rejectamenta collection 7



rejectamenta collection 8



rejectamenta collection 9



rejectamenta collection 10



photocopy cards



photocopy cards



the straight line



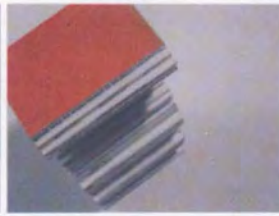
the straight line



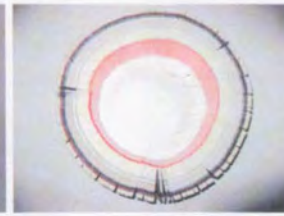
the straight line



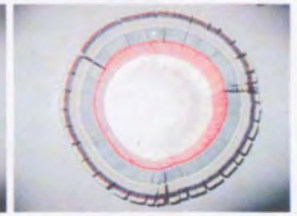
the straight line



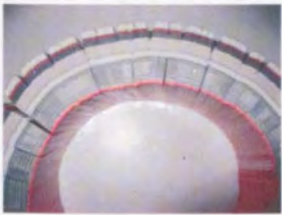
the straight line



photocopy cards



photocopy cards



photocopy cards



## Emma Powell

PhD  
work in progress

I am currently undertaking a part-time, practice-based PhD at Kingston University, UK. My area of research is the use of rejectamenta (recycled materials, found objects, ephemera) in an art and design context.

As well as investigating the use of rejectamenta by current practitioners (through questionnaires, interviews and case studies) I am producing my own practical work. This poster explains my current practical work in progress.

The visual starting point was a selection of pieces of rejectamenta. These were all found items and mostly mundane objects such as receipts, tickets and packaging. The criteria for the selection of these objects was that they would have been discarded – they had fulfilled their original function or were rejects.

The everyday nature of these items appealed. Could one turn the ordinary into the extraordinary?

emma@rejectamenta.com  
www.rejectamenta.com

1

The original items were digitally recorded as a collection of objects. These pieces of rejectamenta were then stored in a book made from recycled cardboard templates, brown paper and acetate.



2

The original items were also recorded using a 72dpi digital microscope at 10x, 60x and 200x magnification. Through cropping and magnification the resulting imagery became predominantly pattern-based and type-based. In many cases the halftone dots used to create colour in the printing process were revealed.



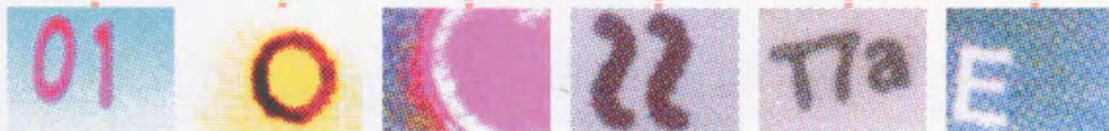
3

Images were selected and manipulated from these close-ups and used as the basis for a number of experiments with Lasertran photo-etched plates, screenprints and cyanotypes (sun prints). It was decided to exploit and emphasise the dot effect seen in the original microscope close-ups.



4

After this experimentation, selected images were manipulated in Photoshop and printed out as pieced, colour halftone separations. These were used as the basis for further experiments with photo-etched plates, screenprints and cyanotypes (sun prints).





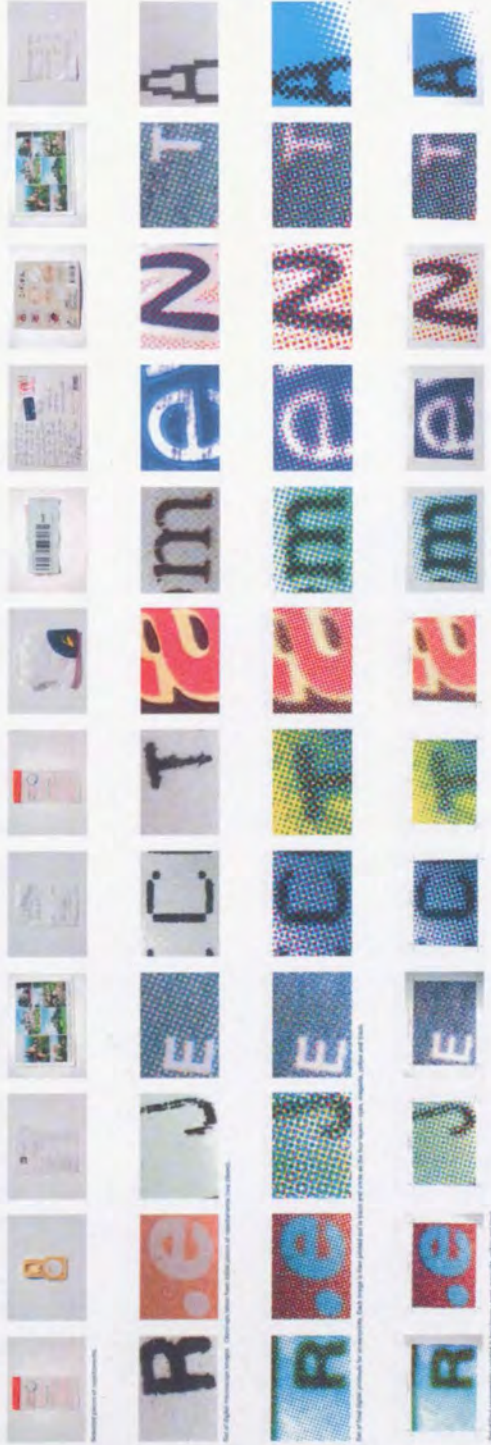
# Emma Powell

## PhD work in progress August 2003 - June 2004

**Reactions**  
 During this year I have developed a series of letters, numbers, brand objects & characters. Each work measures 10.5cm by 9.5cm and is an unframed 'cut' of wood.  
 The letters, numbers, brand objects & characters are available in multiple colours, products and packaging.

Each item was recorded using a credit's digital microscope. The resulting images were then manipulated using Photoshop to create the final digital artwork. The micrographs were printed from these images.  
 The Photoshop manipulation was applied to a number of sets of work. Similar sets were recorded in many of the microscope's colour settings. The data are a result of the microscope's sensor and are not usually viewed with the naked eye.

All the imagery that has been created for the PhD has been based around the theme of looking closely at things. The work is a series of images that explore the theme in greater detail.  
**Contact details:**  
 emma.powell@open.ac.uk  
 www.open.ac.uk/~emma.powell



**Art 14**  
 Although this practical work I have also co-curated an exhibition on the theme 'What Art Object?' that art, at the end of the day, is a product. The exhibition is a series of objects that are created by the artist and the artist's work is presented in a way that is not usually seen in a gallery.

A number of PhD participating participants took part in this exhibition. The exhibition also included a number of more creative and user requirements and also an attempt to help with the PhD research.  
 I am hoping that this exhibition will lead to other projects.

Selected work from 'What Art Object?' is shown below. Some of the work of the exhibition has been included, along with some other work of interest. The work is available at <http://emma.powell.ac.uk/> and <http://www.open.ac.uk/~emma.powell/>.



**Emma Powell**  
**PhD work in progress**  
**August 2004 - July 2005**

**Recommendations**  
 Throughout this time period I have undertaken various research projects. These consist with my current research.

1 All my other academic and professional work has been undertaken in the form of a 'work in progress' project. This has been recorded as a series of digital photos so that my work can be reviewed. These images are to be used in my PhD thesis and are available for review and feedback from my supervisors and other colleagues.

The diary records research, objects, materials / journals, links, experiments / developments and exhibitions in chronological order.

2 A number of books have been reviewed - this includes books for exhibitions and the others for educational and use.

One of the exhibited books was for the Art-Star archive in Huddersfield and the other was exhibited at the 'Meeting in the Middle' exhibition (see below).

3 A number of other books have been exhibited for exhibitions. These have been used for the previous set exhibited last academic year. As before, they are based on microcomputer concepts of representations.

This inquiry is concerned with understanding what is meant by 'work in progress' and how it is used in the context of exhibitions. The inquiry is concerned with what is meant by 'work in progress' and how it is used in the context of exhibitions. The inquiry is concerned with what is meant by 'work in progress' and how it is used in the context of exhibitions.

4 A number of other books have been reviewed - this includes books for exhibitions and the others for educational and use.

One of the exhibited books was for the Art-Star archive in Huddersfield and the other was exhibited at the 'Meeting in the Middle' exhibition (see below).

5 A number of other books have been exhibited for exhibitions. These have been used for the previous set exhibited last academic year. As before, they are based on microcomputer concepts of representations.



1 A number of other books have been reviewed - this includes books for exhibitions and the others for educational and use. One of the exhibited books was for the Art-Star archive in Huddersfield and the other was exhibited at the 'Meeting in the Middle' exhibition (see below). 2 A number of other books have been exhibited for exhibitions. These have been used for the previous set exhibited last academic year. As before, they are based on microcomputer concepts of representations. 3 A number of other books have been reviewed - this includes books for exhibitions and the others for educational and use. One of the exhibited books was for the Art-Star archive in Huddersfield and the other was exhibited at the 'Meeting in the Middle' exhibition (see below). 4 A number of other books have been exhibited for exhibitions. These have been used for the previous set exhibited last academic year. As before, they are based on microcomputer concepts of representations. 5 A number of other books have been reviewed - this includes books for exhibitions and the others for educational and use. One of the exhibited books was for the Art-Star archive in Huddersfield and the other was exhibited at the 'Meeting in the Middle' exhibition (see below). A further book with exhibition is planned for 2006.

More images of the exhibition are available at: [http://www.emmapowell.com/works\\_in\\_progress/](http://www.emmapowell.com/works_in_progress/)

A number of my PhD work in progress participants took part in this exhibition. Recommendations were also used in some of the work in progress. The work in progress was also used in the exhibition. The work in progress was also used in the exhibition. The work in progress was also used in the exhibition.

Work in the Middle  
 I have also reviewed a book with exhibition on the theme 'Meeting in the Middle'. The work in progress was also used in the exhibition. The work in progress was also used in the exhibition. The work in progress was also used in the exhibition.









## Appendix 5.9 Final prints



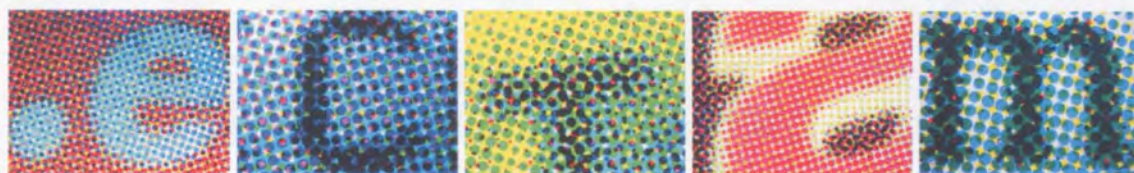
Lazertran

Lazertran

screenprint

screenprint

screenprint



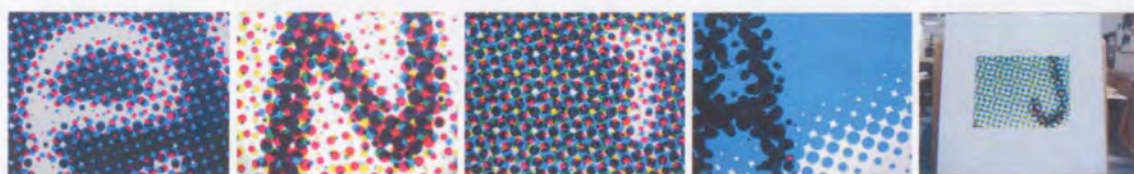
screenprint

screenprint

screenprint

screenprint

screenprint



screenprint

screenprint

screenprint

screenprint

in context



in context

in context

in context

in context

in context



screenprint

screenprint

screenprint

screenprint

screenprint



screenprint



# Appendix 5.10

# Badges





# Appendix 5.11 Circular collages



folded collage

folded collage

folded collage

folded collage

folded collage



folded collage

flat collage

flat collage

flat collage

flat collage



flat collage

folded collage

photocopy artwork

photocopy artwork

photocopy artwork



photocopy artwork

photocopy artwork

photocopy artwork

photocopy artwork

photocopy artwork



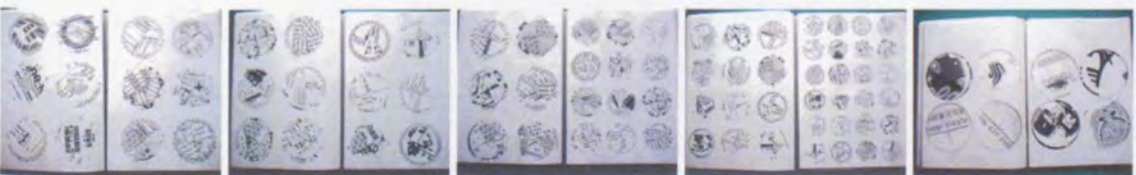
photocopy artwork

photocopy artwork

colage + template

photocopy artwork

photocopy artwork



photocopy artwork

photocopy artwork

photocopy artwork

photocopy artwork

photocopy artwork





photocopy artwork



photocopy artwork



boxed collage



boxed collage



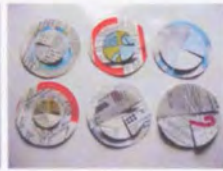
boxed collage



boxed collage



boxed collage



boxed collage



boxed collage



boxed collage



boxed collage



boxed collage



boxed collage



boxed collage



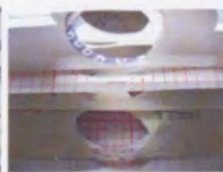
boxed collage



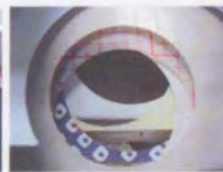
un/wrap circles



un/wrap circles



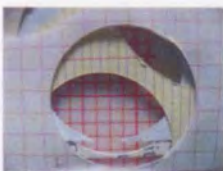
un/wrap circles



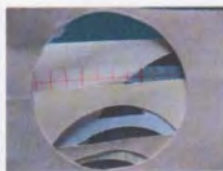
un/wrap circles



un/wrap circles



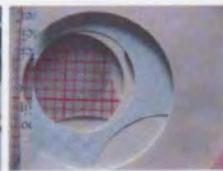
un/wrap circles



un/wrap circles



un/wrap circles



un/wrap circles



flat collage



flat collage



flat collage



flat collage



flat collage



flat collage







flat collage



flat collage



flat collage



flat collage



flat collage



flat collage



flat collage



flat collage



flat collage

# Appendix 5.12 Final visual work





## Appendix 5.13 External outcomes

### Group exhibitions

'6' - six practitioner-lecturers (June 2003)

*The Gallery, University College Northampton – now The University of Northampton*



'6' exhibition

I was exhibited as part of a group of 6 practitioner-lecturers. The exhibited pieces were selected from my early PhD experiments (2001-3). A series of screenprints and etchings were exhibited along with an A1 poster and rejectamenta display book.

*10<sup>th</sup> Anniversary – Art from Detritus [group show] (April 2004)*

*11<sup>th</sup> Art from Detritus [group show] (April 2005)*

*12<sup>th</sup> Art from Detritus [group show] (May/June 2006)*

*13<sup>th</sup> Art from Detritus [group show] (May/June 2007)*

*All at: Synagogue for the Arts, Tribeca, New York, USA*

*[www.ncognita.com](http://www.ncognita.com)*



*12<sup>th</sup> Art from Detritus exhibit 2006*

I was asked to exhibit at the above exhibitions by the curator Vernita Nemeč (aka N'Cognita). She organises a large, yearly exhibition bringing together creative users of detritus (rejectamenta) from across America. This is one of the niche/specialist groups of this type of work. The exhibitions are recorded on Vernita Nemeč's website

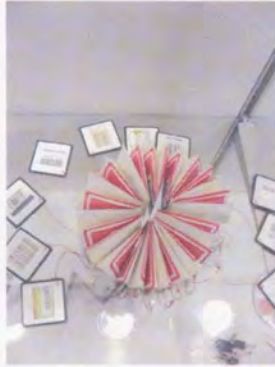


([www.ncognita.com/detritus2004/index.html](http://www.ncognita.com/detritus2004/index.html) – last accessed 9th June 2006). Vernita Nemeč is also one of the participants in my PhD research and I have used this series of exhibitions as a means to contact more users of rejectamenta to be part of my study.

*Bookmaking at DMU (February 2006 – November 2006)*

*Bookmaking at DMU<sup>2</sup> (November 2006 – 2007)*

*Two exhibitions of experimental bookmaking produced by myself and my students.*



*CD and Chinese pocket book*

*Regenerator (March 2007)*

*Curated by Sarah Bodman, University of The West of England, Bristol, UK.*

*[www.bookarts.uwe.ac.uk/regen1.htm](http://www.bookarts.uwe.ac.uk/regen1.htm)*

*[www.bookarts.uwe.ac.uk/regen/emmap1.htm](http://www.bookarts.uwe.ac.uk/regen/emmap1.htm)*

Group exhibition and book event where participants were sent a recycled book. This then had to be altered and returned and it was finally sent on to one of the other exhibitors.



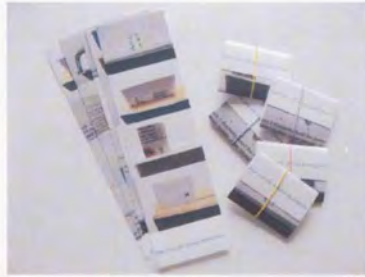
*'Regenerator' book*

*Bookmarks V (Summer 2007)*

Curated by Sarah Bodman, University of The West of England, Bristol, UK + toured abroad.

[www.bookarts.uwe.ac.uk/bkmks5/project.htm](http://www.bookarts.uwe.ac.uk/bkmks5/project.htm)

This is a yearly open event where each artist submits 100 bookmarks. These are then collated into complete sets with one example from each artist. The sets were internationally distributed to a range of exhibition venues.



Bookmarks

*Rich & Strange (October 2007)*

Curated by Celia Jackson, University of Wales, Newport.

[artschool.newport.ac.uk/richandstrange.html](http://artschool.newport.ac.uk/richandstrange.html)

[www3.newport.ac.uk/news/displayStory.aspx?story\\_id=184](http://www3.newport.ac.uk/news/displayStory.aspx?story_id=184)

[www3.newport.ac.uk/displayPage.aspx?object\\_id=3533&parent\\_id=3530&type=PAG](http://www3.newport.ac.uk/displayPage.aspx?object_id=3533&parent_id=3530&type=PAG)

Group exhibition and book event where participants were sent a recycled book. This then had to be altered and returned and it was finally exhibited in Newport library where it could be taken out as with a 'normal' library book.



Rich & Strange book – 'Peace'



### Co-curated exhibitions & *we love your books*

*Is Mail Art Dead? May/June 2004 – co-curator & exhibiting artist*

*University College Northampton – now The University of Northampton*

I co-curated this exhibition with a colleague, Barry Wenden. With this exhibition we hoped to prove that Mail Art (a very singular area where participants send idiosyncratic, and often political, artwork through the post to each other) has not been destroyed by the proliferation of email and instant messages. Entries arrived from diverse and unexpected locations including New Zealand, Uruguay, Canada and Japan (see below). The curators and our students also submitted entries.



*'Is Mail Art Dead' exhibition*

The resulting exhibition was inventively hung with each postcard suspended by bulldog clips on to invisible thread. In this way the back and front of each piece could be viewed – often alongside an accompanying envelope. There was much interest in this unusual exhibition as it embraced artists and non-artists alike – many of whom used rejectamenta in their designs. We were interviewed 'in' the exhibition on Radio Northampton and the exhibition subsequently travelled to Auckland University of Technology in New Zealand where it was co-curated by Laurent Antoncaz (May 2005).

### *Meeting in the Middle (May 2005)*

*– co-curator & exhibiting artist*

*Experimental / artist book 'open' exhibition - The University of Northampton*



*'Meeting in the Middle' exhibits by Emma Powell*

The exhibition was initially set up as a collaborative venture between two academics (myself and Melanie Bush from The University of Northampton). Submissions were received from some of the PhD respondents, our students and practising artists - both national and international.



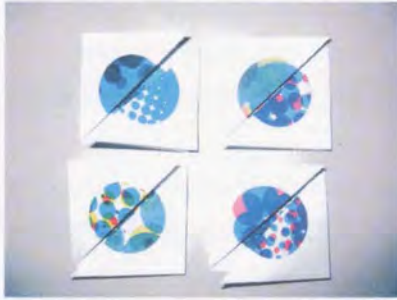
This resulted in a diverse selection of exhibited books - ranging from the conventional to the extraordinary (see photos above). A range of my books, using rejectamenta, were exhibited as part of the exhibition. Selected entries are recorded at [www.weloveyourbooks.com](http://www.weloveyourbooks.com).

*Full Circle/Random Journey (May 8<sup>th</sup> – 18<sup>th</sup> 2006)*

– co-curator & exhibiting artist

*Experimental / artist book 'open' exhibition, The University of Northampton*

Building on the success of the 'Meeting in the Middle' exhibition, this exhibition was jointly organised between three curators (Emma Powell, Melanie Bush and Louise Bird). As well as being a co-curator I exhibited a range of my own artist books (see below). As with the *Meeting in the Middle* exhibition there was international and national submission of entries.



*Full Circle exhibit by Emma Powell*



*Full Circle exhibition*

The exhibition was featured on page 2 of the 'Book Arts Newsletter' April 2006 (No 25) produced by Sarah Bodman of UWE Bristol (see [www.bookarts.uwe.ac.uk](http://www.bookarts.uwe.ac.uk)). It was visited by the Society of Bookbinders and I wrote an article about it for a quarterly magazine titled 'Bound and Lettered' (see Appendix 5.14 for full information). It also received press coverage from Northampton's Chronicle & Echo newspaper (page 16, Wednesday May 10<sup>th</sup> 2006). As with *Meeting in the Middle* the entries can be viewed at [www.weloveyourbooks.com](http://www.weloveyourbooks.com).

*A (is for add) B (is for book) C (is for collaborate) (May 14<sup>th</sup> – 31<sup>st</sup> 2007)*

– co-curator & exhibiting artist

*Experimental / artist book 'open' exhibition, The University of Northampton*

Following on from the previous book exhibitions this was another collaborative venture between the same three curators. As well as being a co-curator I exhibited a range of my own



artist books. I wrote an article about it for a quarterly magazine titled 'Bound and Lettered' (see Publications for full information). More details about the exhibition can be viewed at [www.weloveyourbooks.com](http://www.weloveyourbooks.com).



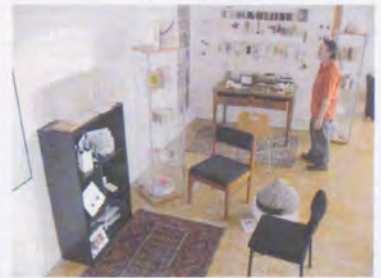
*ABC exhibition*

*Re: (May 14th – 31st 2008)*

*– co-curator & exhibiting artist*

*Experimental / artist book 'open' exhibition, The University of Northampton*

Following on from the previous book exhibitions this was another collaborative venture between myself and Melanie Bush. As well as being a co-curator I exhibited a range of my own artist books. The exhibition toured to artworks-MK and The University of Portsmouth. More details about the exhibition can be viewed at [www.weloveyourbooks.com](http://www.weloveyourbooks.com).



*re: exhibition*

### **Co-curated exhibitions – touring**

*Is Mail Art Dead? (May 2005)*

*– co-curator & exhibiting artist*

*AUT (Auckland University of Technology, New Zealand)*

This version of the exhibition came about through personal networking as a number of the mail art entries (to the exhibition) were initially received from New Zealand. AUT expressed an interest in exhibiting the work and Laurent Antonczak, a lecturer at AUT, curated the exhibition and made all the executive decisions about the hanging of the exhibits.

*ABC (Summer 2007)*

*– with Guy Begbie at Herefordshire School of Art and Design, UK*

re:

- with Emma Gregory at Artworks-MK (Great Linford Arts Workshop near Milton Keynes) (July/August 2008)
- with Maureen O'Neill at The University of Portsmouth (October/November 2008).

### Archives/Collections

#### *art=start*

Book submitted to art=start book archive – curated by Ko De Jonge, International Ko production, Middleburg, Netherlands.

#### *Rich & Strange entry*

Submitted to Celia Jackson at University of Wales to be archived at Newport Central Library, UK

#### *Catalogues for Meeting in the Middle, Full Circle / Random Journey, ABC'and re:*

Archived in The Special Collection, The University of Northampton Library, UK

### Book Events

Books exhibited at:

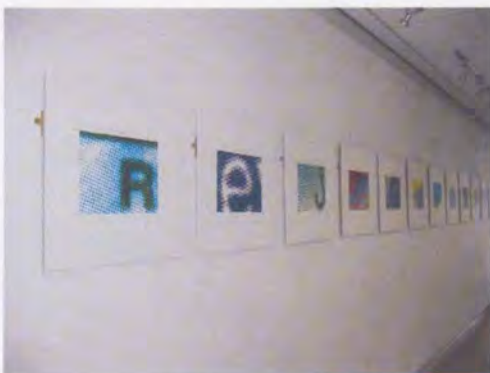
- LAB London Artists' Book Fair, ICA, UK (November 2005)
- 1<sup>st</sup> Manchester Artist's Book Fair, Manchester Metropolitan University, UK (September 2006)
- 2<sup>nd</sup> Manchester Artist's Book Fair, Manchester Metropolitan University, UK (September 2007)
- 3<sup>rd</sup> Manchester Artist's Book Fair, Manchester Metropolitan University, UK (November 2008)

### Solo exhibitions

#### *Rejectamenta<sup>3</sup> (May 2<sup>nd</sup> – June 5<sup>th</sup> 2006)*

#### *Fletcher Foyer, De Montfort University*

One of the main sets of screenprints, *rejectamenta*, was displayed in this exhibition (see below). The prints were accompanied by a range of one-off experimental books that included *rejectamenta* collections and imagery derived from the *rejectamenta*.



*Rejectamenta series of screenprints on reclaimed mdf*



*Rejectamenta Resolution (January 2009 )*

*The University of Northampton*

Exhibition of the complete body of PhD work including visual diaries, prints and experimental books.

## Appendix 5.14 Publications featuring author's work

### *Kalliope (2003)*

vol xxv no.1, p81-87, p119.

Kalliope is an American journal of women's literature and art.

### *Cyr, G (2006)*

*New Directions in Altered Books*, Lark Books, New York.

Images of altered bookworks appear on pages 25, 114 and 117.

### *Bound and Lettered (2006)*

Vol. 5 No. 4 , October, pages 26-31

edited by Rebecka Fair

*Full Circle / Random Journey* exhibition is featured.

### *Indie Arts (2007)*

Issue 3, Spring.

edited by Karen Landy

Indie Arts is a DVD Magazine.

### *ISABA (International Society of Altered Book Artists) (2007)*

September [online]

[www.alteredbookartists.com](http://www.alteredbookartists.com)

Featured artist on website

### *The Blue Notebook (2007)*

Volume 2 No.1, October, p16-25

edited by Sarah Bodman and Tom Sowden.

### *Bound & Lettered (2007)*

Vol. 6 No.3, December, p4-7

edited by Paul McNeill

ABC exhibition is featured.

### *The Artist's Magazine (2008)*

Muente, T L, Green Your Media, November 18 [online]

[www.artistsnetwork.com/article/Green-Your-Media](http://www.artistsnetwork.com/article/Green-Your-Media) (accessed on 30th November 2008)

A sample of work and PhD research is featured in the context of recycling.

## Appendix 5.15      Comments left on PhD website

Sunday, April 22 2007, 11:48 pm

"Thank-you for the enjoyable wander through your creativity. I find myself buoyed up and excited to \*make\* something. Again thank-you for sharing!"

Wednesday, January 24 2007, 02:08 pm

"Love the site, the books are great."

Monday, October 23 2006, 06:27 pm

"I absolutly love flicking through your website. Your work is such an inspiration to me and my work. I collect alot of materials you should see some of the stuff I have it would put a smile on your face."

Wednesday, July 26 2006, 10:03 pm

"I loved loking through the images of your work, the repetition, order and patterns particularly appealed to me, as this is what crops up frequently in my work. i also loved looking it your artist books, and they reminded me of Tom Phillips work, which i love. Altered booksis something I would love to get into more, and its nice to see another artist working with them. It is also particularly good to see such a well notated website, very useful. thank you!"

Friday, April 14 2006, 06:53 am

"I made a book with two air sick bags insert in it! People thought I was so weird for "stealing" the bag from the plane. Wait till I show them your site! What wonderful works!"

Wednesday, August 17 2005, 08:13 pm

"love your work emma. and the way you write about rejectamenta. it's great inspiration. and validation."

Wednesday, December 1 2004, 02:24 am

"Hi, I'm an artist in the US and finishing up my bachelor's degree and found your website on the Altered Book website. My partner is an auctioneer here and she sells all sorts of things and at the end of the auction there is often scraps leftover that people don't see any value in, so she brings it home to me. I've been making mixed media collage, books, altered books with these throw away objects as well as doing some purchase of the objects myself during the auction. I enjoyed your work here, and really like your idea of rejectamenta and how to take an object and find another use for it in artwork to make it's conception show as something much different. Thanks and I'll keep your site bookmarked to see your progress."



Tuesday, September 21 2004, 11:51 pm

"I enjoyed reading your interesting research that is an eye opener. look forward to hear about your PHD and meet you some time to discuss your work"

Monday, May 13 2002, 10:51 pm

"Great site, love your work!!!"

## Appendix 5.16 Comments on author's work

The following are comments about author's work made by Melanie Bush and Louise Bird, both practicing book artists.

*Melanie Bush*

*Book Artist, Lecturer, Graphic Designer & Illustrator;  
co-curator of we love your books*

Comments provided on 6th January 2008:

"Emma's work is eclectic and rich. From discarded ephemera, rubbish and waste she makes images and objects of beauty and desire. She is prolific and produces numerous experiments using a huge variety of media, from this she has a facility to pare down to simple, bold images, objects and artist's books.

She has an unerring sense of design and composition often achieved by dynamic juxtapositions and exploitation of scale. This, along with her highly developed colour sense makes her work inviting, seductive, full of energy and joie de vivre. Her 3D work and varied and sensitive use of materials make her work tactile as seen in red chinese envelopes, cyanotypes and folded paper/ephemera collage set.

Recurring themes or shapes serve to unite her varied work from the screenprinting work for cd screen prints and rejectamenta prints, to responses to random finds as in rejectamenta on cds, to responses to exhibition call for entries as in regenerator title.

Her work makes us look at rubbish in a new way, it stimulates engagement and participation. In fact through her interventions she makes us desire something which was originally discarded."

*Louise Bird*

*Book Artist, Lecturer, Graphic Designer & Illustrator*

Comments provided on 7th January 2008:

"Emma has a strong graphic approach to her work often finding new meaning in the way she presents and highlights found text. Her work is intriguing and her use of ephemera gives each piece of work a tactile quality and enhances her sense of colour and balance

Lately Emma's images and books have a circular structure, something that I think enhances her theme. I have also noticed she has a Macro/Micro way of looking at both the ephemera she uses and the way it is presented in her book formats.

Her latest method of working, photograms, is taking the idea of recycling to a natural progression."